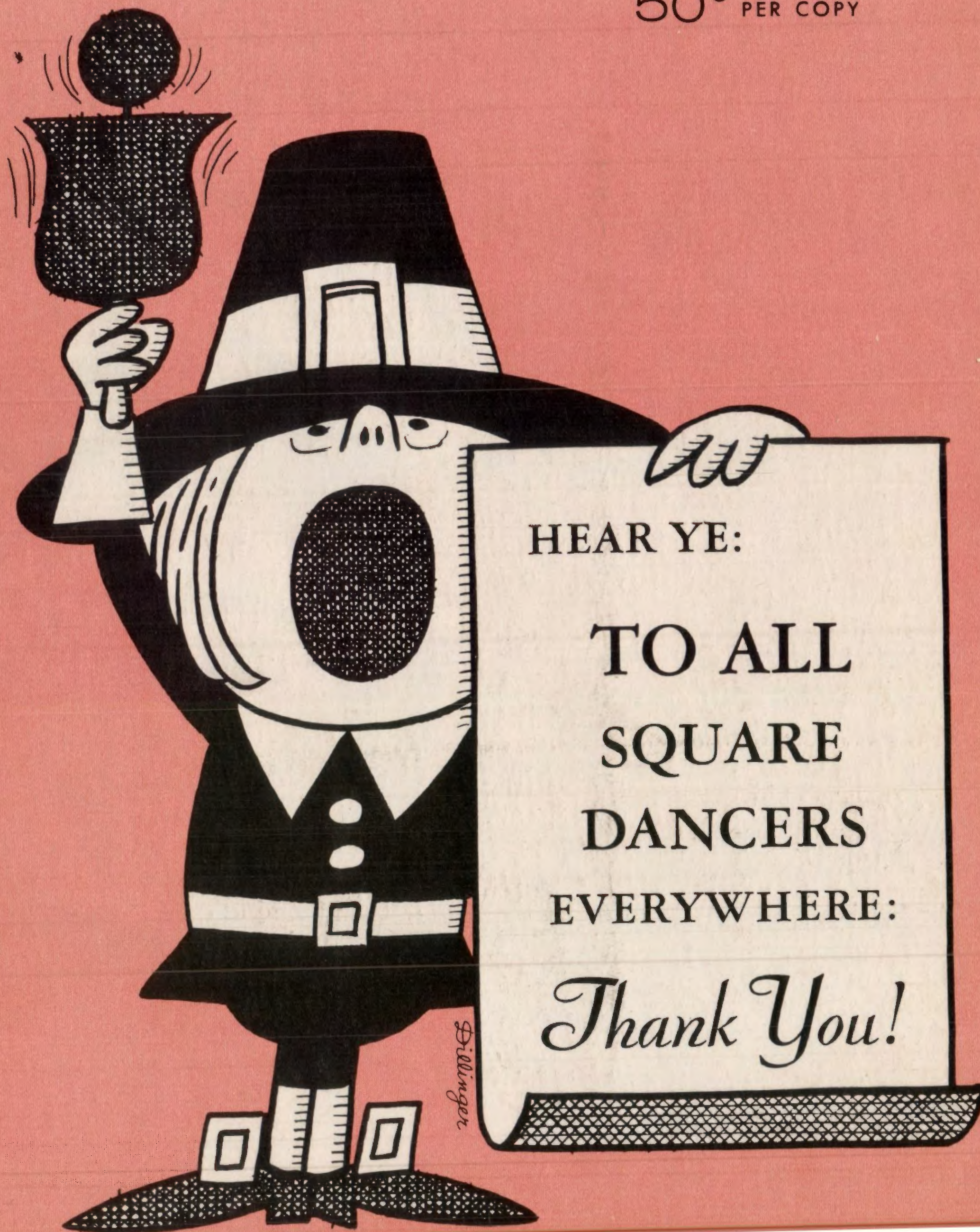


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

NOVEMBER 1966

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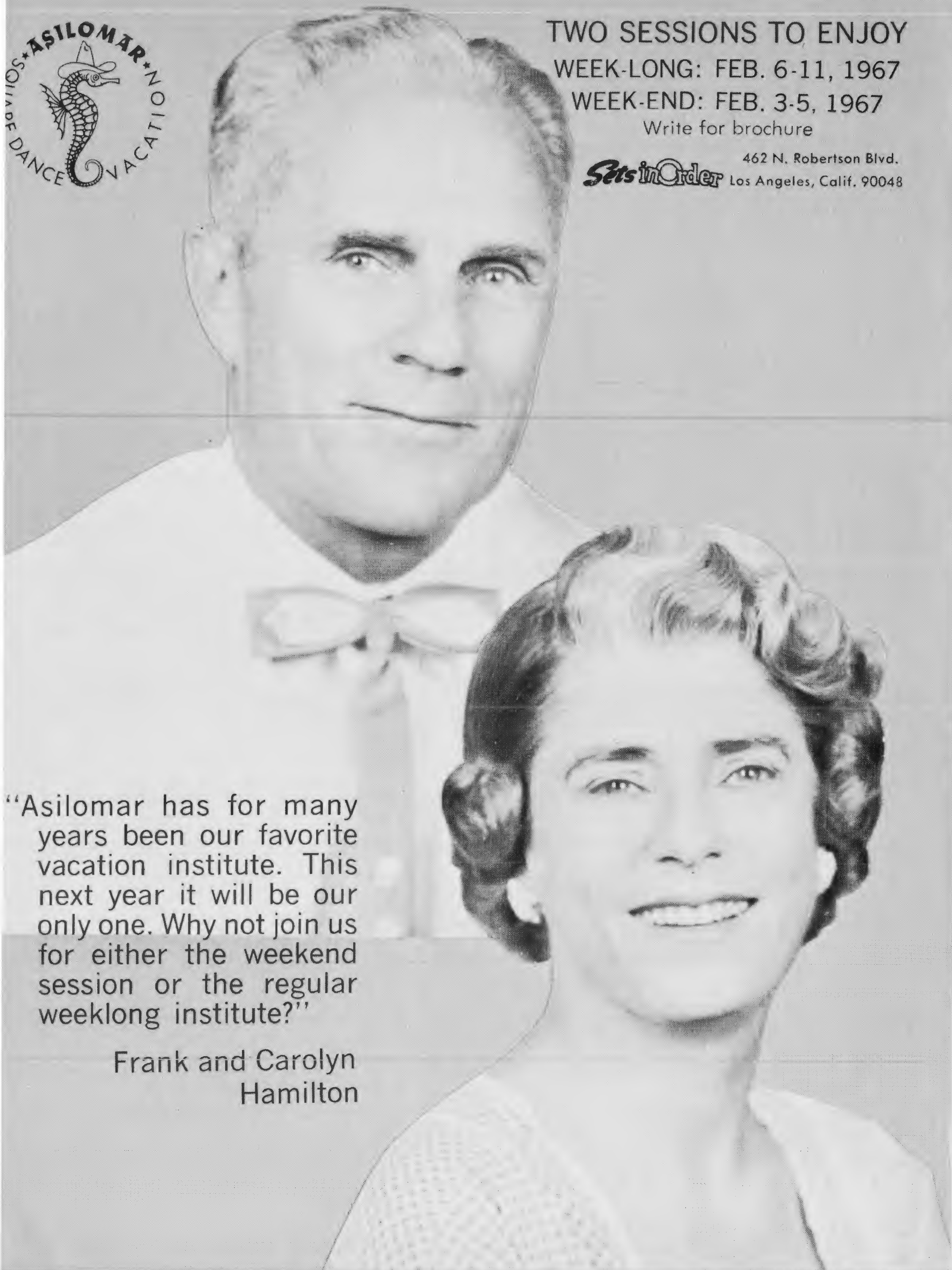
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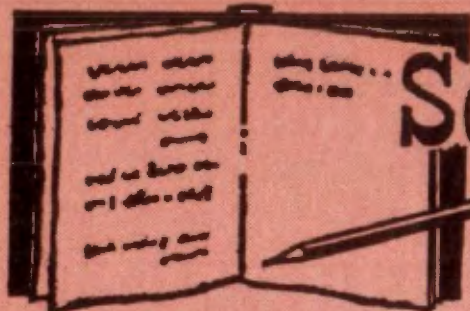
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 Nov. 4-6-16th Ann. Fiesta de la Cuadrilla Balboa Park, San Diego, Calif.
 Nov. 4-6-Fresno Holiday Towne House, Fresno, Calif.
 Nov. 5-13th Ann. Okla. State S/D Festival Munic. Audit., Oklahoma City, Okla.
 Nov. 5-Eastern District S/D Festival Natl. Guard Armory, Safford, Ariz.
 Nov. 5-Calico & Boots 20th Annual Hoedown Boulder, Colo.
 Nov. 5-6-Holiday for Rounds Festival Diplomat Hotel, Hollywood, Fla.
 Nov. 6-5th Ann. City of Hope Dance Cerritos College, Norwalk, Calif.
 Nov. 6-1st Ann. Prairie Partners Fall Festival Eagles Hall, Devils Lake, No. Dak.
 Nov. 6-Illinois Callers Assn. No. Dist. Fall Fest., Y.M.C.A., Aurora, Ill.
 Nov. 8-Shoreliners Guest Caller Dance Jr. H.S., Guilford, Conn.
 Nov. 11-12-Mid-South S/ & R/D Festival Chisca-Plaza Motor Hotel, Memphis, Tenn.
 Nov. 11-12-Wichita Federation Fall Festival So. Natl. Guard Armory, Wichita, Kans.
 Nov. 11-12-Northeast Florida Fall Round Up Munic. Audit., Jacksonville, Fla.
 Nov. 11-13-"Y" Not Square Dance Weekend Geneva Park, Orilla, Ont., Canada
 Nov. 11-13-2nd Ann. Fall Pow-Wow Potawatomi Inn, Pokagon Park, Angola, Ind.
 Nov. 12-Guest Caller Dance Hayloft, Asbury Park, N.J.

(Please turn to page 82)

Sets in Order

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and for the general enjoyment of all.

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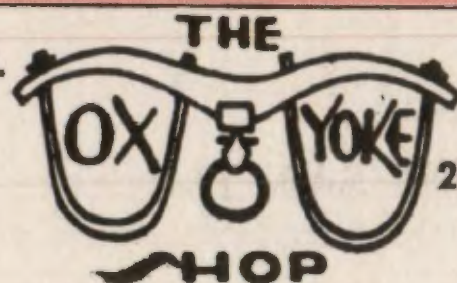
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Columbia, Missouri

Ken Olsons and Jim Stewarts
From Shufflin' Shoes Club
Chicago, Illinois

Lois and Ernie Palmero
From Bob and Marguerite Kummerow
La Habra, California

Earle and Jean Park
From Mina and Charlie Millham
Stockholm, Sask., Canada

Sam and Bettie Park
From Ken and Nita Boyle
Glendale, California

Harold and Darline Parker
From Bob and Aleene Bush
Kennewick, Washington

Herm and Beverly Parker
From Squares in Focus
Peabody, Massachusetts

Ralph and Millie Pavlik
From Strongsville Workshop Gang
Strongsville, Ohio

Ray and Rose Peters
From Whirl 'n' Twirlers
Bothell, Washington
Also Submitted by Twinkle Twirlers

Garth and Bev Pierce
From Al and Ethel Wilson; Red Hots
Ogden, Utah

Ivan and Aileen Pierson
From Phil and Kay Hall
Seattle, Washington

Mack Pipkin and Ella Perry
From Dixie Twirlers
Raleigh, North Carolina

Paul and Bess Pless
From Chuck Wagon Square Dance Club
Harlingen, Texas

Blair and Cynthia Plowman
From Valley Cross Trailers
Spokane, Washington

Louie and Marge Popp
From Jay and Bevy Clark
Portland, Oregon

Prairie Shufflers Club Members
From Harold and Darline Parker
Kennewick, Washington

Don Pratt, Caller
From Friendship Squares
Geneva, New York

Pete and Viv Prentice
From The Valley Hoedowners
Surrey, B.C., Canada

Frank and Elva Prettie
From Squakheag Squares
Northfield, Massachusetts

Promenade Magazine Staff
From Marilyn Jones, Editor
Toledo, Ohio

Mr. and Mrs. Allen Rabe
From Levis and Lace Club
Gillette, Wyoming

Bill and Donna Reilley
From Hi-Flyers Square Dance Group
Lincoln, Nebraska

Joe and Betty Reilly
From Sing-A-Longs
Rochester, New York

Frank and Emily Reynolds
From Buckles and Laces Club
Levittown, Pennsylvania

Tom Rinker
From Swinging Stars & Shooting Stars
Omaha, Nebraska

Gloria Rios
From Wagon Wheels S/D Club
Westfield, Massachusetts

Don and Helen Rising, Caller and Taw
From Sagebrush Shufflers
Mountain Home, Idaho

Melvin Roberts
From Bluff City Promenaders
Memphis, Tennessee

Stu and Wynne Robertson
From Skyway Squares
Burlington, Ontario, Canada

Roost-A-Bouts of Port Republic
From Bunk and Bev Camp
Manasquan, New Jersey
Also Submitted by Bob Donahues

Our R/D Grads Kinston, N.C.
From Ed and Doris Kuntz
Goldsboro, North Carolina

George and Mary Ruddock
From Tom and Nessie
Weston, Ontario, Canada

Mr. and Mrs. Carl Ruud
From The Big Sky Squares
Redstone, Montana

Alvin and Maureen Ryan
From Square Dance Federation
Lubbock, Texas

Mike Santo, Caller
From Swinging Squares
Tucson, Arizona

Frank and Lila Sari
From Ed and Phyllis Fraidenburg
Flint, Michigan

Cecil and Mary Jane Sayre
From The Squarenaders
Parkersburg, West Virginia

Ed and Burnetta Schnabel
From Calico Cat Square Dance Club
Scio, Ohio

Ron and Linda Schneider
From Whirlaways and Officers
Toledo, Ohio

Johnny and Bea Schultz
From Cactus Jumpers and the Zents
Phoenix, Arizona

Jack and Jean Seifert
From Bill and Gennie Hudson
Nashville, Tennessee

Jack Shaffner and Taw
From Garden State Square Dance
Campers, New Jersey

Gaylon and Von Dyne Shull
From Frank and Drewie McGaughey
McCracken, Kansas
Also Submit. by McCracken Ramblers

Kenny and Melva Shuttleworth
From Allemande Leftovers
Independence, Missouri

Friend and Caller Bill Shymkus
From Silver Dollar Twirlers Club
Waukegan, Illinois

Caller Dick Siebenforcher
From Shooting Stars Square Dance Club
Albuquerque, New Mexico

Russ and Marion Smith
From The Red Rockers
L'Anse, Michigan

Dan and Marian Spath
From Spinning Wheel Squares
Baltimore, Maryland

Square Dancing Friends
From Bob and Babs Ruff
Whittier, California

Squaretimers, Beaux & Belles, Swing. 8's
From Cliff and Betty Beaver
London, Ontario, Canada

Square Ups of Albuquerque, N.M.
From Fay and Kathy Risinger
Anchorage, Alaska

Wally and Lucile Stanley
From Square Knots Dance Club
Grass Valley, California

Floyd and Boots Steenberg
From Tom and Renie Zenor
Rapid City, South Dakota

Don and Audrey Stronf
From Manistee Boots and Bustles
Manistee, Michigan

Edna and Lew Sullivan
From Lillian and Paul Bucco
Perth Amboy, New Jersey

The Sutter Beauts
From Jack and Thelma Murtha
Yuba City, California

Tom Swint
From Whirl 'n' Twirler Members
Bothell, Washington

George and Annabell Sword
From the Whirly Birds
Chambersburg, Pennsylvania

J. M. Tate and All Guest Callers
From Lake Brownwood Camping
Squares, Abilene, Texas

Bill and Janet Taylor
From Round Dancers — Chetco
Swingaroos, Brookings, Oregon

Jack and Claire Taylor
From Charlotte and N. C. Dancers
Charlotte, North Carolina

Bill and Marge Thomas
From Friendship Swingers
Friendship, New York

Harold L. Thomas
From Palmetto Squares
Rock Hill, South Carolina

Kirby Todd
From Folk Valley Square Dancers
Marseilles, Illinois

Nofe and Loretta Tognazzi
From Clubs and Folk Valley Dancers
Spring Valley and Ottawa, Illinois

Dell and Don Trout
From Trout's Travelers
Ottumwa, Iowa

Murray and Dot Truax
From Grateful Pupils
S. Abington Twp., Pennsylvania

Dottie and Van Van der Walker
From the Astro-Nauts
San Diego, California

Maurice (Van) Vandever
From Circle Eight
McAllen, Texas

Homer and Nancy Walter
From Wheeler-Dealer S/D Club
Lexington, Kentucky

Al and Hazel Warwick
From New Squares-Blue Ridge Twirlers
Winchester, Virginia

Bob and Alice Wedge
From The Wagon Wheel Club
Lutherville, Maryland

Art and Mary Weisenel
From Westport Squares
Madison, Wisconsin

Jim and Louise West
From The West Whirlers
South Hempstead, L.I., New York

Bill Whidden and Bill White, Callers
From Honey Bunnies Pre-Teen Dancers
Randolph, Massachusetts

Marvin and Kay White
From The Crosstrailers
West Monroe, Louisiana

Drew Whitney
From Pete and Donna Dillon
Ogden, Utah

Peter and Dorothy Wilkie
From Cari Dancers
Campbell River, B.C., Canada

Bruce Williamson Jr. and Eileen
From Liberty Belles and Beaus
Blanchard, Pennsylvania

Don Williamson, Caller
From Ray Mims', Legion Squares
Kingsport, Tennessee

Dale Wolfe
From Storm Lake Squares
Storm Lake and Alta, Iowa

Joe and "Cricket" Young
From Dick and Rayna Sarran
San Antonio, Texas
Also Submitted by Katherine West

Kenny and Julia Young
From El Camino Reelers
Oceanside, California

THE NEW 1967 YEARBOOK

IS JUST ABOUT READY TO COME YOUR WAY

Grouped between two covers are all of the dances which were printed on the pages of Sets in Order during 1966. Completely indexed by category this collection is an unbelievably valuable reference book for any dancer.

Use the post-paid envelope to send your order



OVER 500 DANCES
IN ONE
HANDY VOLUME

- PATER CALLS
- SINGING CALLS
- ROUNDS
- CONTRAS
- EXPERIMENTAL MOVEMENTS

**YOURS AT THE RIDICULOUSLY LOW
PRE-PUBLICATION PRICE OF ONLY 75c PER COPY**

The Year Book may be purchased at this low price right up thru December 15, 1966. Consider what a nice thank-you or gift item it is for any caller or dancer—offering much more than its small price would indicate.

ORDER NOW! Your copy will be mailed about December 1st

After December 15, the regular price will be \$1.25

Sets in Order, 462 No. Robertson Blvd., Los Angeles, California 90048



AS I SEE IT

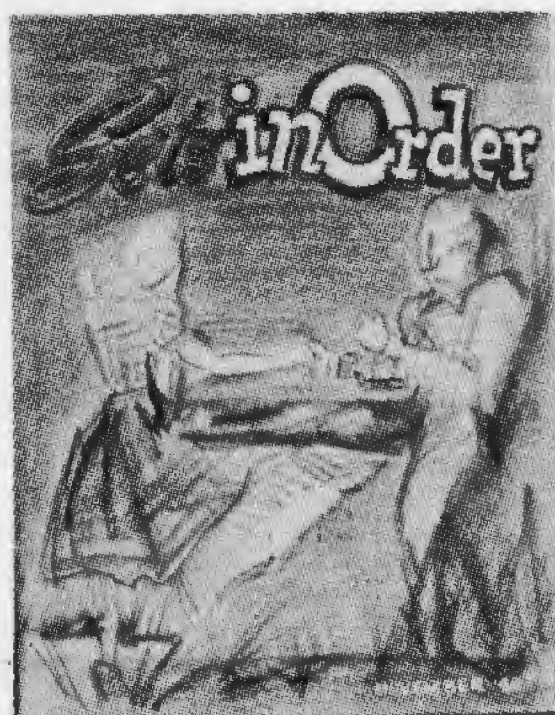
bob osgood

November 1966

FEW COVERS on past issues of *Sets in Order* have caused a greater fuss than the one featured on our recent September issue. Somehow the young lady and her younger brother — potentials for some future square dance class — captured the hearts of many of you.

The drawing was the work of *Sets in Order* staff artist Charlie Dillinger. An outstanding commercial artist, Charlie is no newcomer to *Sets in Order*. A friend of ours steered us to him back in the early part of 1948. At that time we got the wild idea that we might start a square dance magazine. We already had a name in mind; all we needed was an artist who could take some of our ideas, design a format for the magazine, and make the words "*Sets in Order*" attractive.

The idea, rough though it was, resulted in a 24-page "dummy" which materialized into our first issue in November 1948. The basic format and design have changed little over the years, and now with many ambitious improvements in sight for the coming year, Charlie has become part of the family again.



Volume one, number one
as it reached the public.

Dillinger's sketch of
proposed first issue.



We start our 19th year with this issue and are delighted to include from our original 1948 staff not only Charlie Dillinger but Joe Fadler, Frank Grundeen, and Helen and Jay Orem. We would just doubt that any of us were any more enthusiastic putting out that first November issue than we are combining our efforts for this one.

Thanksgiving 1966

SINCE NOVEMBER OF 1961 *Sets in Order* has set aside several pages in its Anniversary issue to be used by grateful square dancers in the happy task of saying "Thank you" to others who have contributed to their square dance pleasure.

The custom seems to have grown each year, and we're concerned that some time there may be so many thank you letters that there will be room for little else.

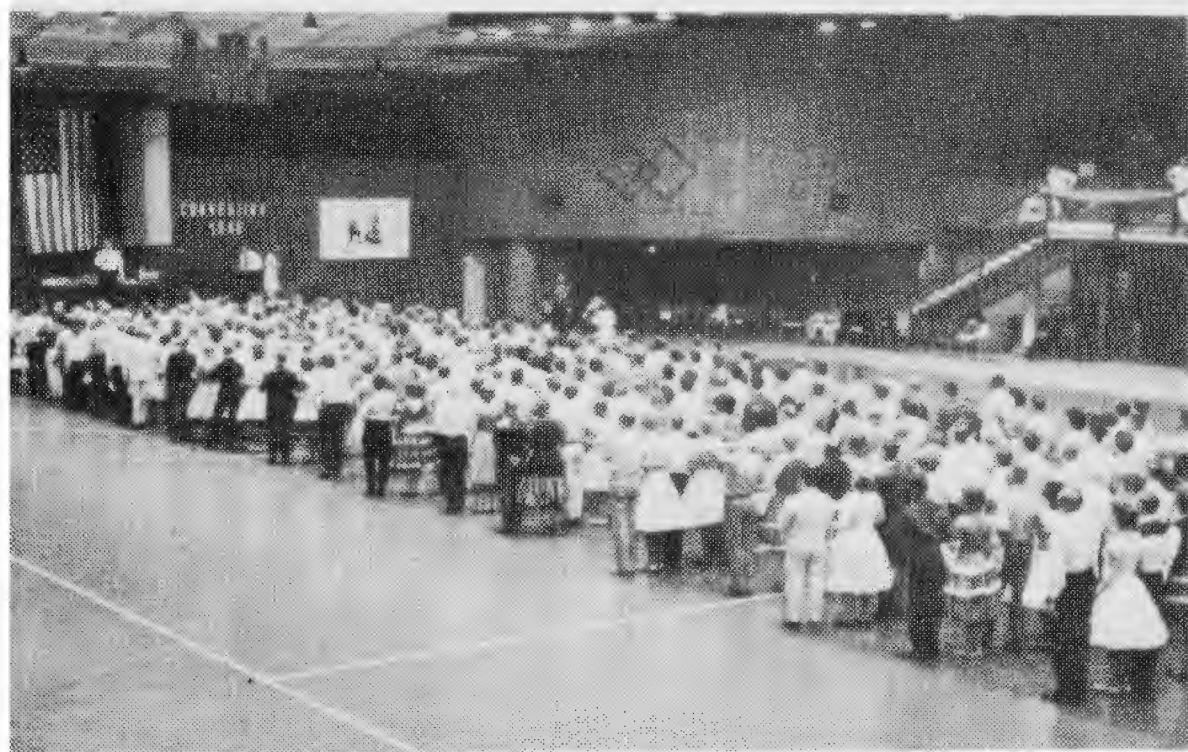
Appreciation is a wonderful thing. It's the fuel that stimulates so much of this activity. It undoubtedly blesses the person who does the thanking as well as the person who receives it.

Perhaps these messages are just step number one. We think it would be important this month if everyone, feeling appreciative toward some one or some group for the many unselfish hours spent in the promotion of this activity, might find just a minute to go up and personally say "Thank you!"

Europe 1966 Report

IN WHAT WILL BE LONG REMEMBERED as perhaps the most enthusiastic invasion of the European continent reached its climax Wednesday, September 21st when square dancers from 19 states and five Canadian provinces returned to New York.

"Never in my life had I imagined that I could have such a ball." "You should have seen those square dancers in Germany and what wonderful hospitality!" "Between the dancing, the sight seeing, and the many new square



Overseas dancers from many countries open their "big dance" with a stirring grand march.

dance friendships we developed, I just don't think we could have had a better time!" These were just a few of the exuberant exclamations you might have overheard from any of these people.

Small individual "clubs," each one with its own leader, spent the three weeks traveling from Mannheim, Germany to Lucerne, Switzerland. From there to Rome, Vienna, Paris, London, and finally Brussels. Highlights, of course, varied for the individual members but all agreed that the overseas square dancers in Mannheim, Germany outdid themselves in putting on a fine Second European Convention.

A night with a group of young Swiss boys and girls in exchanging dances between the two countries was also a high point as was the special performance of the Lippizaner horses

at the Spanish Riding School and an evening of Viennese waltzing and American square dancing together in the waltz capitol of the world.

Many felt that Paris was the most enjoyable stop of all while others felt that they would never ever forget the excitement of the trip in double decker busses to Victoria Halls where they shared in an evening of square dancing fun with the English square dancers.

Of course, the high point of one of these treks is always the last night banquet. This year Belgium was the setting for a never-to-be-forgotten candlelit supper, complete with orchestra and all the trimmings.



The Third Annual Overseas Convention in full swing.

To put it mildly, we had a ball, and we take our hats off to Al and Norma Berry, Don Armstrong, Dave and Angie Taylor, and Peg and Howard Thornton who proved indispensable as leaders with us in this big event.

Line-up of the 140 members of the Square Dancers' Holiday in Europe '66 shown at the Convention. Nineteen states and five Canadian provinces were represented.

Photos on this page courtesy of MSG Harry C. Reed



ANOTHER "AT YOUR SERVICE" FEATURE

LIFT *and* USE

SQUARE DANCE ACTION DRAWINGS

POSSIBLY THE MOST DIFFICULT item for the average square dancer to portray in print is the reproduction of a dancer in action. We've seen so many posters, post cards, printed advertisements, letterheads, etc. that would have been improved so greatly if good dancing sketches had been available.

We've asked Sets in Order artist, Charlie Dillinger, to draw a collection of square dancers. You may feel free to use any of these you wish in your advertising program or your promotion of square dancing.





Don't be afraid of your caller — He's your friend!

DISCOVERY

**DEPARTMENT
FOR NEW
SQUARE
DANCERS**

DEAR NEW DANCERS:

IF YOU STARTED your square dancing back in late September or early October, you have now discovered many facets of this activity which have been opened for you during your learning sessions. Perhaps by now you have come to realize why square dancing has come to be known as "Friendship set to music" and why they say that "...friendship is square dancing's greatest reward."

As we mentioned here last month you have probably discovered by now that to make an error in square dancing is normal. The important thing is to find out later what you did, and try to get it straight in your mind in readiness for the next time the movement is called. Here are some other points concerning your hobby which you may have discovered.

Reaction Time — How long should it take you to react to one of your caller's calls after you hear it? Contrary to some belief, hearing isn't a signal to try and rush through a movement to its completion. Under normal circumstances you will hear a call while you are still in the process of completing another movement.

There may be still two or three steps to complete and in these few seconds you think what you are going to do next — before you actually start into the next movement. Then, before you finish *that* movement you will be given your instruction for the next movement, etc. To be a good square dancer, you will find that you should move to the beat of the music, completing each movement *comfortably* before moving effortlessly into the next movement.

Styling. If you move *comfortably*, making the most of the music and taking a step on each beat, avoiding roughness, sharp erratic turns, and uncomfortable movements in the process, you are undoubtedly developing a good sense of *square dance styling*. There is a correct way of doing every movement. If you wonder about it, why not ask your caller to show you? Because every movement has a definite starting point and a definite completion point, it is of the utmost importance that these points be well understood by each one of us.

Important! Your caller will plan his evening program or lessons in such a manner that most of your review will come in the very beginning

and, as he plans it, he will have certain things in mind to accomplish. For that reason, it's very important to plan to *be on time*, not only for your lessons, but for your square dance club enjoyment later on. It's just as important to plan to stay to the end of your dance session, to get all the practise and enjoyment you can.

Your caller is your friend. There was a time when your caller, just like you, was learning how to square dance. Since that time his enthusiasm for this activity has grown and grown. There are probably few problems that you may encounter that he hasn't already encountered some time in his own experience. It's a good idea to introduce yourself to your caller and your caller's wife or partner. Whether it's a hint concerning costuming, a tip covering some difficult movement, or just some simple advice concerning footwork, chances are your caller will come up with the answer.

Lost? Even the most experienced dancer gets lost at times, but he has learned to get back to his *home* position ready to start over with the next familiar call. You will discover helpful *thinking* habits as you go through your learning stages. The lady thinks: "*This is the man I'm starting my right and left grand with — therefore this will be the man I finish with as a partner.*" The man thinks: "*I am number 3*

man. At the end of the next movement I will find my way back to this spot in the square." Everyone should caution himself: "*Slow down — slow down. What's the rush? I'm on the beat of the music and as long as I'm not promenading too far from the center of the square — even though the caller has given the next call — chances are I won't be late.*"

What about the rounds? In the early days of square dancing, it was always traditional to inter-mix with the squares, couple dances such as a schottische, a waltz, a two-step, etc. These colorful, old free-style dances have been replaced in today's modern square dance movement by composed round dances which have definite patterns, and are often set to brilliant, toe-tapping music. Because round dances require that a dancer give special attention to the beat of the music as well as to the phrase and the feeling of the musical selection, those who take part in these modern couple dances often make exceptionally fine square dancers. It's *all* part of the complete square dance movement. It's a good way to know more people, and even though it may take a little while to learn how to do the two-step or a waltz, the great satisfaction that comes with the learning is well worth the effort. Don't get discouraged. Just remember if you are having trouble, others are too. Others aren't sitting out and watching you, or making fun of you.

If you make a mistake — smile. (Everyone else will think it's his fault!)

Seriously — to err is human. To get back into place and ready to start over again when something familiar is called — is just plumb smart!



Everybody is in the same boat. Stick with it. You will be glad you did.

How are you at learning names? Your enjoyment of your class time is bound to increase as you get to know more of your fellow class members. It isn't necessary to learn first and last names — just the first names or nicknames are enough.

Your caller, the VIP. The caller in modern day square dancing is a mighty important person. You have to be able to understand everything he says, and because square dancing is constantly changing, and because there are quite a few basics to learn to enjoy it to the fullest, it's like learning a new foreign language. One goes to school and learns and practices until he can react automatically. It's even a little bit like learning to drive a car. Once you get it pretty clear in your mind what it is that you're supposed to do and you have a chance to practice, then you can move automatically and almost without thinking.

Don't get discouraged! Believe the word of thousands of dancers who took lessons before you. It's worth every goof, every mile you have to drive to the dance, every effort you can possibly make to learn the fun of your new hobby. Of course, some nights will be a little bit more difficult than others. Don't take things too seriously. Square dancing *is* fun. As someone once said, "fun is a three letter word with U (you) in the center." If *you* have a good time, others will too.

Smile! When you are dancing, smile. It tends to light up the square for all the others. You



When the tip is over don't forget to say "Thank you."

don't have to be a good square dancer to smile, but by smiling you can certainly appear to be a happy square dancer.

NEXT MONTH

What lies ahead when your learning days are over? What about these festivals, jamborees, and conventions? What are the special events you have to look forward to in square dancing? Where do they fit into the general pattern and fun of the club dancing? We'll be talking about these and other subjects next month, so look for your December issue of *Sets in Order* and your own special section, "Discovery."

WHAT DID HE SAY?

Virtually everything a caller says in one of his calls means something. Some of the terms will be fairly simple. Others will tend to be a little more complicated and will take continued practice. Your textbook for all the terms your caller will be using during your learning period is the *Basic Movements of Square Dancing* published by Sets in Order, The Official Magazine of SQUARE DANCING. If you'd like to find a complete definition of an allemande left or pictures showing a square thru or any of several hundred important standard terms, you'll find them here. The cost is 15¢ each (10¢ each in lots of 100 or more). Write to Sets in Order, 462 North Robertson Blvd., Los Angeles, California 90048.



THE DANCER'S

WALKTHRU

Sets in Order

CLUB AID A Table Decoration for November

Take a piece of styrofoam, some artificial leaves, a bit of other miscellany and a great deal of imagination and you end up with a most appropriate and attractive fall table decoration.

Louis and Mary Straus of Los Angeles, California, did just this. And if you'll combine this brief explanation with the picture presented, perhaps you, too, can execute a similar decoration.

The base is cardboard covered with colored construction paper. A smaller and narrower piece of styrofoam is glued to the top of the construction paper. The simple shape of our fall friend, Mr. Squirrel, is drawn on and then cut from a piece of $\frac{1}{2}$ " styrofoam, and he is mounted onto the flat piece of styrofoam and held in place by toothpicks.

Plastic leaves in autumn shades and a flower here and there are wired into the flat piece of styrofoam and actually hide it completely.

Two tiny Christmas ornaments form the squirrel's eyes and paper ribbon is added for a perky neckpiece. The final touch is the acorn our nut-gatherer holds and you may discover one or two additional acorns hiding in the foliage at his feet.

Typical of his family, this squirrel was sprayed a rich, brown color.

Wouldn't he grace any fall square dance table?



IDEAS FROM EVERYWHERE

Massachusetts

At the Annual Ball of the Co-ordinators Square Dance Association, all officers of all member clubs are admitted free. This dance is the Association's way of saying "thank you" to this group of dedicated square dancers.

Iowa

Last spring, the Iowa State Federation compiled a very complete booklet of past and present information. It included officers, constitutions and by-laws of the State Federation as well as of all member associations; it listed the magazine staff; the names and addresses of all clubs and their dance schedules; and the callers in the state. This should be a most valuable book for present and future use.

Badge of the Month



Our badge for November travels to Panama City, Florida, on the beautiful white sand beaches of the Gulf of Mexico.

Approximately three years ago when the club was first formed, the membership held a contest to select a name and badge design. The result: The Sand Spurs, reflecting the location. The prize to the couple presenting the winning selection: a subscription to *Sets in Order*!

The group carried its badge design to the nth degree by animating the spur on the heel of the western boot so that it would spin freely. This most attractive and unusual badge design is executed in black plastic with white letters and a white spur.

The WALKTHRU

ATTRACTING PEOPLE TO SQUARE DANCING

Posing the title of this article in an interrogative form, How can we attract people into the square dance activity?, we raise one of the more frequently asked questions for which many seek an answer. Following is the direction The Centennials Square Dance Club of Wichita, Kansas, has taken with good results.

This group was formed five-and-a-half years ago with two-and-a-half member squares. Today it dances 24 squares, twice-a-month, 12 months of the year. The original caller is still with the club and this, plus the club's enthusiasm, coupled with the beginner classes it sponsors twice-a-year, are the features to which it attributes its success. Perhaps some of its ideas may ring a bell which would be helpful in your club or class program.

Following are excerpts from a report on how The Centennials organize a beginner's class.

"Our prospects are found in several ways. The class which has just previously graduated usually has quite a few prospects among their friends and relatives. Spectators and passers-by who happen to stop and watch us dancing are also one of our best ways to find prospective dancers. If you see someone standing and watching a group of square dancers and tapping his foot, it's a pretty good indication that he would like to learn to square dance.

"When we are talking to people about square dancing we always stress that it is wholesome, good, clean fun, a great way to make a lot of new friends. It is one of the most inexpensive

forms of recreation and gets you out of the old 'stay at home' rut.

"We have also found that the personal touch is an added incentive. The President of our club usually calls and explains our lessons, answers any questions and gives each prospect a personal invitation. Also, an active member of the club usually brings a beginner to lessons for a few times and gives him encouragement, introduces him to the active members helping out and in a general way makes him feel welcome.

"Publicity is another big help to us in getting new prospects through flyers, newspapers, radio and TV. When we approach the public through this media we do not necessarily mean that we are trying to interest all persons in lessons at this time. What we are constantly striving for is to make the public in general 'Square Dance Conscious.' Most non-dancers would not know who to contact or where to go to find anything out about square dancing. When you consider that after bowling and water skiing, square dancing is the top form of recreation it sounds terrible to say the ma-



majority of people who do not square dance know absolutely nothing about it. That is the reason we constantly strive to make the public 'Square Dance Conscious' as the first step toward finding new prospects.

"We also feel that one of our biggest assets is our club caller and his lovely wife. His teaching quality is of the highest because not only does he have outstandingly clear diction, gives easily understood directions and has eternal patience, but he stresses that it is all for fun. His wife likes and enjoys talking to people and it shows. The true interest she gives each of our beginners reflects as they in turn feel appreciated and interested in what square dancing has to offer them.

"The club officers and active members who square dance and come regularly to the lessons to help out also contribute greatly to arousing the interest of the beginners. It is their enthusiasm and love of square dancing which is finally communicated to the beginners. They convey the message by their interest and enthusiasm that square dancing is really FUN! Finally we Centennials try especially hard during lessons to express our club slogan — Semper Amicus — Always Friendly."

In addition to the foregoing information The Centennials submitted a piece of promotional material which they pass out to spectators or anyone showing the slightest interest in square dancing. While simple in execution, it is extremely clever and certainly must do a job for them in promoting the activity.

An 8½" x 14" paper is mimeographed on both sides and then folded four times so that the cover appears to be a legal document. It states:

SUMMONS NOTICE TO APPEAR AS A WITNESS

While the information is artistically laid out and spaced on the sheet, basically it includes the following:

"You are hereby directed to appear as a witness in the case of Mr. Hum-Drum Existence vs. Mr. New-Way of Life. In and for the state of wholesome entertainment. Date and court of trial noted on attached brief. Appearing on the

docket for trial will be Fun, Relaxation, Couple-Activity, Family Fun, Fellowship, Stimulating Recreation.

"Witness will be permitted to use his pleasant disposition at all times and in most cases will not increase the present effort. Each witness will receive as a free gift an enjoyable new hobby and many new friends. Bailiff will restrict appearances at this trial to the persons receiving this summons, the immediate members of their families, all their friends, relatives and acquaintances, who enjoy social gatherings with only happy smiling faces and good clean wholesome activity and fellowship for all present." (This statement was signed by the Presiding Judge, Mr. Goodwill.)

The reverse side of the "Summons" included the "attached brief" referred to which was a place for the prospective square dancer to fill in his name and address and which also listed three telephone numbers he might call for additional information. It also continued the reasons he should take up square dancing, such as:

"Can you imagine forgetting about the daily worry of boredom, bills, the pressure of bickering and daily living?

"Can you imagine never being too young or never being too old?

"Can you imagine being greeted with a friendly smile and handshake from a total stranger who in a matter of seconds might become your best friend for life?

"What will it cost? Less than the price of a good movie.

"Where is this pot of golden opportunity? Practically next door.

"Our purpose is to acquaint you with a group of friendly, fun loving people who are most anxious to share their hobby with you and let you be the judge of whether you would enjoy square dancing as they do."

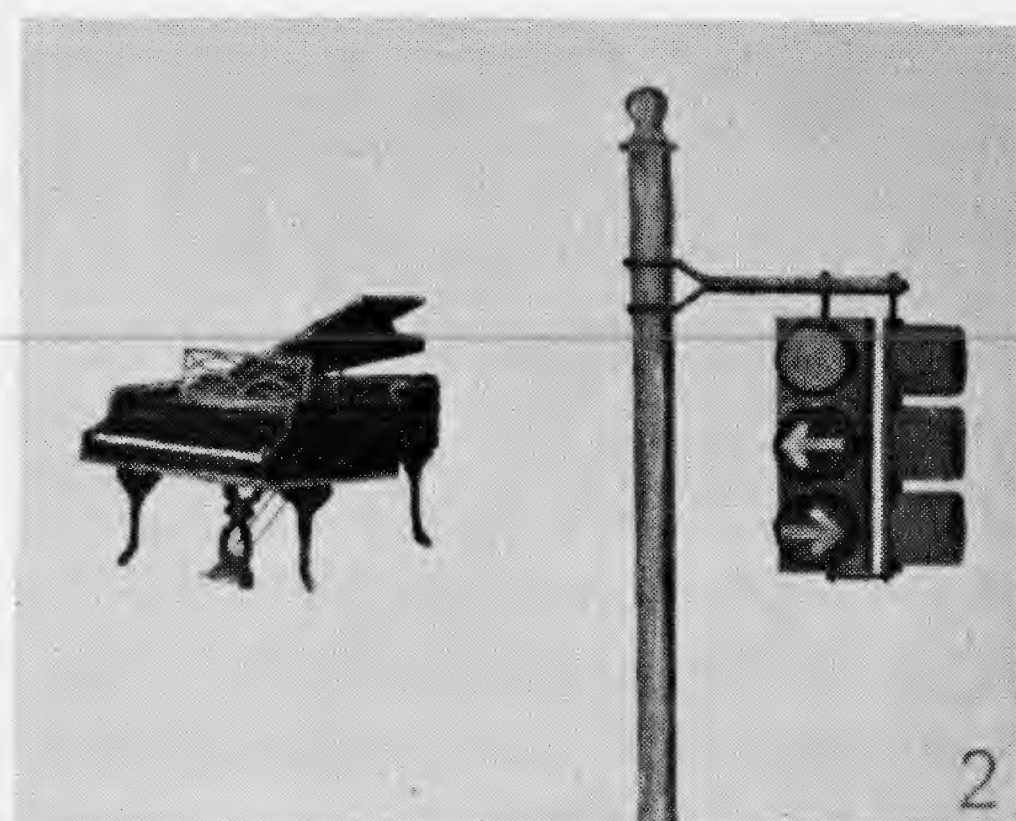
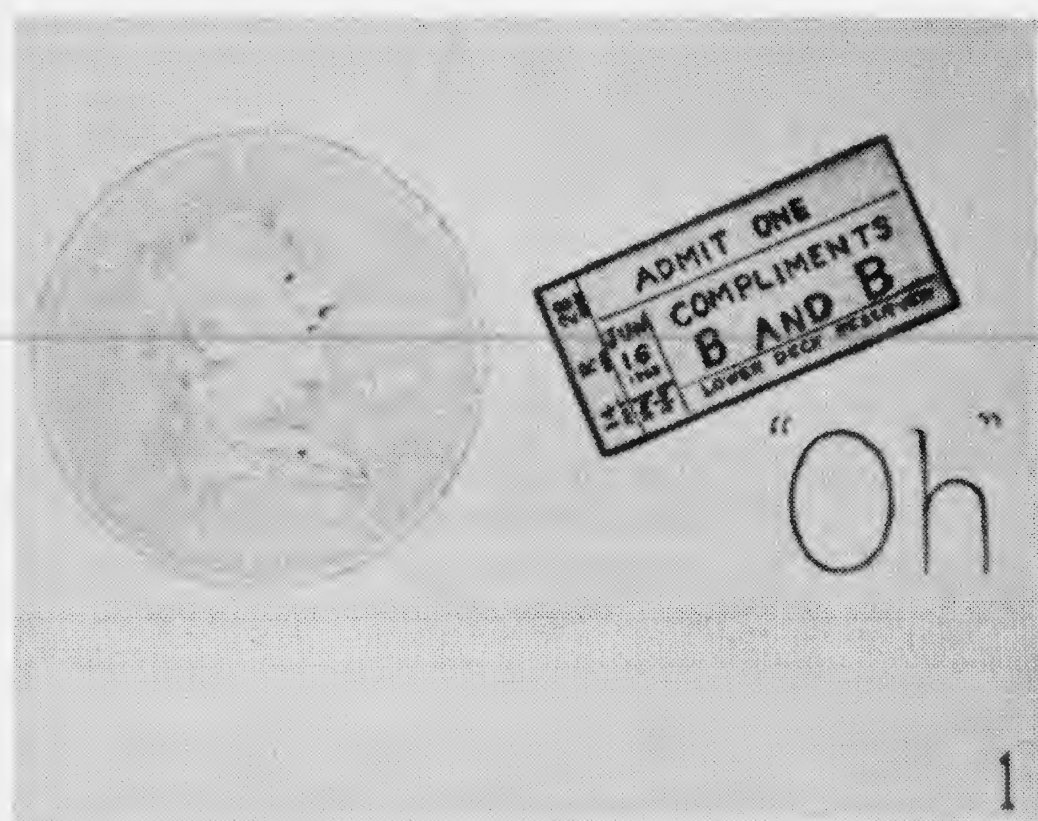
It would seem that it would be difficult to ignore an invitation such as this one which is clever in thought and design and reiterates again and again what a good time is available. It sounds as if The Centennials truly live up to their slogan: Semper Amicus.

The WALKTHRU A Square Dance Quiz

For the next twelve months, The Dancer's Walkthru will present a new feature entitled A Square Dance Quiz. Each issue of the magazine will have two picture quizzes of well-known square dance terms. Test yourself and see if you can decipher the pictograms. And then, perhaps, you'd like to use them at one of your square dances for the enjoyment of others.

We are indebted to Bernard and Jake Smith, of Southfield, Michigan, for allowing us to present these pictures of their posters. Originally painted in full color, the reproductions here are by necessity in black and white.

We hope you'll have fun with these during the coming issues, and just so you won't ever be completely stumped, each month you'll find the answers printed upside down.*



SQUARE DANCE PARTY FUN

A GOODNIGHT CHANT

Here is a simple but different way to end an evening of square dance fun, either following the dancing or concluding a period of After Party relaxation. Whoever is in charge of the program will need to memorize the words and accompanying actions, but since the routine is quite short this should pose no problem.

When presenting the "chant" the leader will instruct the audience to repeat each sentence after him and to mimic his actions. As you'll discover when you read the following stunt, the end result is everyone leaving and going home.

Leader: It's time to go home. (Looks at watch)

Group: It's time to go home. (Look at watches)

Leader: Did you have enough to eat? (Point finger at group)

Group: Did you have enough to eat? (Point fingers at leader)

Leader: I had enough. (Point to self)

Group: I had enough. (Point to self)

Leader: Wasn't it good! (Rub stomach)

Group: Wasn't it good! (Rub stomachs)

Leader: I'll say it was! (Clasp hands in boxers salute)

Group: I'll say it was! (Clasp hands in boxers salute)

Leader: Did you have fun? (Point to audience)

Group: Did you have fun? (Point to leader)

Leader: I had fun. (Point to self)

Group: I had fun. (Point to self)

Leader: There's nothing left to do. (Shrug and spread hands palm up)

Group: There's nothing left to do. (Shrug and spread hands palms up)

Leader: Then let's go home. (Hands on hips; emphatic nod of head)

Group: Then let's go home. (Hands on hips; emphatic nod of head)

Leader: Good night everybody. (Wave hand and start applause)

Group: Good night everybody. (Wave hands and applaud)

Leader leaves.

* (1) Do pasé (2) Grand right and left

INTERVIEW

ED GILMORE

The SUBJECT is CALLING



There are few men in square dancing today who are more dedicated to this activity than Ed Gilmore. We have turned to Ed this month to answer for us some of the most-asked questions regarding calling, how to learn to call, etc. Ed's a good one to approach on this subject. He's been actively calling and teaching since 1947. His records on Balance and Decca, his home-club program, his calling and teaching "on the road" for the past 15 years undoubtedly qualify him as an "authority."

However, it is Ed's dedication to the training of callers and teachers that comes into focus for this interview. Ed has been conducting special caller's and leader's schools for many years, in the United States and in Canada. The list of leaders he has trained reads like a "who's who" in the contemporary calling field.

Because of the need for qualified callers and due to the fact that so many dancers each year decide to take the first steps necessary to becoming a caller, we have asked Ed's opinion on a variety of subjects. To start things off we asked him if he felt that callers today were doing the best job they could.

Gilmore: Yes, they are, with the tools they have — with what they know. Every caller, no matter how well or badly he calls, honestly believes that what he is doing will make everybody love him and want to dance to him forever. I can't blame callers who fail, because they lack knowledge and experience. These come with time and training — and there has been little opportunity for training in our activity. When somebody asks an existing caller, "I'd like to call; how shall I go about it?" He usually gets a pretty hazy answer because few areas have a planned leadership training program to prepare him for calling.

Sets in Order: How does he go about starting?

Gilmore: He simply starts. He gets a record, learns a singing call and hopes somebody will let him do it somewhere. He learns another, gets a little group to teach, tries to hang on to them while he is still learning how to call. He does have the advantage of a lot of books, he has records and he has enough material to last him for a hundred thousand years. But so far as the actual training of what to use and how to use it; how to call, the *science* of calling, he still does not have access to these in most areas.

S.I.O.: What do you define as a caller's responsibility?

Gilmore: My definition is that he is primarily a social recreational director. That's his first requirement. He's directing people in a form of social recreation. It can't even be compared to any other form of recreation — with the possible exception of group singing. His second responsibility is to be a teacher; he must be able to teach dancers to participate in this activity — and to lead them. Beyond that he has many other duties in guiding them in the entire activity. I do not consider a caller an entertainer per se; his talent is demonstrated by his ability to make people enjoy themselves. Their entertainment comes in self-entertainment.

S.I.O.: Square dancing has changed a lot in the last 20 years. Do you think the caller's responsibilities have changed in that time?

Gilmore: No, I don't. I don't think square dancing has changed — fundamentally — in the last 20 years. In details, maybe, but the same

requirements are there — the same values, the same organizational structure. We have arrived at a point where it is an accepted fact that the square dance club is the backbone of the activity. Its reason for being is the same as always — sociability — fun — fellowship — on the framework of dancing. The values that square dancing can offer have not changed so the caller's responsibility is still the same. He should be the principal leader because he's the one who sticks around and so can provide to square dancing a continuity of leadership.

S.I.O.: How can the individual caller contribute to a better square dance movement?

Gilmore: His only way of making a greater contribution than he makes now is to extend his knowledge of all phases of his own responsibility and this means the technical side of calling, plus programming, plus his ability to teach and to use good judgment in the application of all these phases.

S.I.O.: Other than attending a school specifically for callers are there any suggestions that you might offer, where a caller could learn the traits of leadership, etc.?

Gilmore: Certainly. Every university — and many community programs offer various courses in leadership and public speaking. Dale Carnegie courses — anything of this nature will help a caller to be a better leader if he'll make the time and take the training.

S.I.O.: You feel, then, that it isn't just learning to call that is important to a caller?

Gilmore: The calling is about 25% or so of the caller's success or failure; 75% is his ability as a leader and in getting along with people. His knowledge of public relations enters into it — his feelings — his empathy for other people's desires — his ability to make astute judgment of what is good for the whole activity and for the people he serves. His sincerity of purpose — his desire first of all to serve — in this way he can be most selfish. The thing that is best for the people and contributes most to their happiness and enjoyment — insuring their continued participation — is going to serve *his* most selfish end. In achieving their happiness *he* will be most successful.

S.I.O.: How do you analyze the quality of dancing being done today?

Gilmore: I think there is room for vast improvement. We have lost a great deal of the rhythmic training necessary to make a good dancer because of the short-term instruction courses and the increased number of figures necessary for a dancer to learn to have some chance to survive. If he didn't have so many figures to learn, the training period could be rather short and still have time for teaching rhythm, posture, being a better dancer, interpreting rhythm, square dance manners. These things are so important and yet they have to be bypassed by the caller who is faced with the necessity of graduating a group in a short time and putting them in with existing dancers. Too often today the dancer is judged only by his reaction time and knowledge of terms. More emphasis should be placed on his ability to move smoothly and gracefully and interpret rhythm.

S.I.O.: Or it might be termed — competition?

Gilmore: I think it can all be summed up in that word — competition. In recent years we have become more and more competitive. There's competition between dancer and caller: too often the caller's attitude is, "I dare you to do this"; the dancer's, "I dare you to call something we can't do." There's competition within the square itself — "I can do more figures than you can and I can do them quicker." And we have said for years that *anything* competitive within square dancing is directly opposed to its whole concept or spirit which is complete cooperation.

S.I.O.: Another word comes in here, which undoubtedly has two sides — "challenge."

Gilmore: I have asked people in every section of the country what they mean by "challenge" and most of them have difficulty in defining it. I really hope they don't mean what the dictionary says the word means — part of which is "a summons to a fight!" Rather I think most people mean, "I like variety." Now, if they mean that they want someone to test their mental and physical alertness, their memory of terms, that has to be competitive and can only result in the process of elimination. You can't have one without the other and can only end up with one champion.

S.I.O.: Do you think there is a good answer for those seeking variety?

Gilmore: Interesting and limited variety is essential to good programming. By limited I mean it must be adjusted to an average of the ability of each group. A group is a group — with all degrees of ability and enthusiasm. So the program must be aimed at an average. A caller is faced with this every time he calls a dance. A limited variety which will not go beyond the ability of the average dancer to grasp and to have fun with is good; when it goes beyond that it becomes competitive.

S.I.O.: What advice would you give the new caller just coming into the activity today?

Gilmore: In some ways, today's new caller has an easier row to hoe than we had many years ago but he has so many other problems I feel a little sorry for him. The best advice I can give him is to absorb all the training and information he can get from anyone of more experience. Then, there are institutes and workshops, magazines and books. He should take advantage of all of these and use good judgment in selecting the suggestions he will follow. He must have good judgment in all phases of his experience. The second recommendation I would make is that there is only one place for him to start; he must start by teaching. If he can get only one set, okay, he'll start with one set and teach them what he knows. He must — I know no shortcut — have this place to learn to communicate with dancers and learn to express himself as a caller.

S.I.O.: What advice might you have for the experienced caller who is in constant demand?

Gilmore: The real danger for this caller is that he is very apt to become complacent, self-satisfied, over-confident. He may believe that this is going on forever. He'll feel there is no requirement for further training or development on his part. Often his popularity may be based on his personality or showmanship and then he is in real danger because these things wear thin and can't be sustained without a solid base of good calling ability. My advice to this caller would be to sit down and look at his picture very carefully, recognizing a proven fact — that you cannot stand still; you must always go forward or start going backward. He may also feel that he need no longer train dancers. This is very dangerous because the real strength of any caller is the people he has trained and developed and called for and thus served well.

This is the second in a series of interviews made by SIO on various subjects of interest to all in square dancing. In coming months the subjects of fashions, round dancing, traveling callers, one-night stands, and dancer-leadership will be covered by outstanding teachers, dancer-leaders and callers. — Editor.

S.I.O.: What, in your estimation, is the value of the caller's wife?

Gilmore: My own feeling is that square dancing is a couple activity. A caller may be reasonably successful without the help of his wife but he will probably be more successful with intelligent assistance from her. In my own case, if Dru decided tomorrow that she was thru with square dancing, I would be thru, too; I'd be lost without her. She has her responsibilities as part of the team, just as I have mine. If a caller's wife is willing to assume this role of assistant and to accept the fact that she will not, perhaps, get the recognition that she really deserves except thru her husband's recognition, she can fulfill an important function.

S.I.O.: How much importance do you place on a standard style of dancing within an area?

Gilmore: It's essential in order to achieve the maximum degree of sociability. And how can you have cooperation — the essential requirement for an enjoyable square — if people are doing different things in different ways within the same square? How can you have sociability if people cannot visit from group to group without creating confusion because they do not follow the area's accepted standardization?

S.I.O.: What, then, do you think of standardization on a national basis?

Gilmore: We have already achieved a limited standardization which may never be any greater than it is now. With the great amount of travel that we have nowadays, the fluctuations of population, there has been an automatic blending of the styles of dancing of almost all areas. There are still some area differences but they are the exception.

S.I.O.: In your opinion, has traditional material any place in the activity today?

Gilmore: Contras, quadrilles, the whole field — it is a shame that every dancer doesn't have
(Please turn to page 80)

OVERSEAS DATELINE



Saudi Arabia . . . Host club for the 4th Annual Tri-District Jamboree in Dhahran was the Arabian Hoedowners; visitors were the Abqaiq Flares and Squares and the Ras Tanura Arabian Promenaders. First activity was a sewing panel for the ladies plus a discussion on the "Betterment of Square Dancing in Arabia." Following a workshop was the evening's dancing with calling by Del McDonald and George McNett for some 60 dancers.

— Shirley Roberts

Labrador . . . Goose Steppers of Goose Bay reluctantly bade farewell to their caller, Burt Harvie, and his wife last June. Being a member of the R.C.A.F. Burt is always on the move and his new assignment will be Edmonton, Alberta, Canada.

— Virginia Barber

Turkey . . . A Turkish group of from two to four squares dances regularly on Tuesday nights in Karamursel to the calling of American Al Hixon. He also calls for teenagers at Robert College — a group made up of both American and Turkish young people. At one square dance sponsored by the church Al attended there were four squares with 16 different nationalities represented.

Puerto Rico . . . Double R Squares are located "aboard" the Naval Station at Roosevelt Roads. There are two other square dance clubs on the island, also. One is located on the western end of the island aboard Ramey AFB; another is in San Juan.

— Bob Elliott

The Philippines . . . Clark Air Base in the Philippines has a very active square dance club

which dances every Friday night. The club is called Pampanga Promenaders.

Formosa . . . The Tainan Twirlers of Tainan AFB, Formosa, have recently held four square dance demonstrations for Chinese-American audiences. The club meets with enthusiasm twice a week under the instruction of Dave Huggins with Frank Boyes assisting.

New Zealand . . . The First Christchurch Square Dance Convention was held on October 21-23 at Skellerup Hall, Aranui, Christchurch. Caller Art Shepherd, recently transferred from Canada, and his wife Blanche have three small groups of beginners under way and planned to have more coming in soon. They hoped to graduate 24 sets in time for the October convention.

Singapore . . . A square dance club called the Eastern Eights celebrated its first anniversary at the Singapore Cricket Club. Altho' the club's total dancing strength is only between 20 and 30, about 60 people showed up for the party. Malcolm Coslett and Wilf Clark started the club and in spite of having no equipment and little material, launched into a vigorous recruiting campaign which was successful. One of the two founder couples, Tex and Joan Bower, have since been posted to Hong Kong.

Japan . . . Les Reider was in Japan from May of 1962 until transfer to Florida this year and was instrumental in introducing the art of round dancing to the Japanese, teaching classes from Tokyo to Osaka. Thru Les and the 5 or 6 nights a week he devoted to his hobby, styling in all the dancing, squares included, increased apace. The Japanese followed his instructions to the letter and then went out into the far reaches of the country to teach. Les was ably assisted by his wife, "Tense."

— Fred Beard

Gitmo Swingers of Guantanamo Bay, Cuba, dance each week outdoors "beneath the sheltering palms" and colored lights of the Navy base.

— Photo by Hill



FEATURE FASHION



The Swinging Sweethearts Club party dress modeled here by Claudia Holloway of Long Beach, Calif., is whipped up of "whipped cream" fabric into a froth of white ruffles trimming a brilliant red dress. Claudia is the daughter of Norman and Joan Holloway, National Convention Executive Committee.

LADIES on the SQUARE

COOKING IN QUANTITY

WITH EXCITING holiday square dance parties just around the corner it's time to think of ways to prepare food in large quantities to serve a goodly crowd of dancers. Try these tested recipes.

"Sloppy Joes" for Neat Square Dancers

from Opal Goodman — New Orleans, La.

Place two 7- or 8-lb. chuck roasts in roaster, cover and cook in 300 degree oven until tender. Shred apart while meat is still warm; it's easier then. Pour liquid from roast into bowl; put in refrigerator until it hardens; throw fat away; reserve balance of liquid.

- 5 large size cans tomato puree
- 1 lb. brown sugar
- 2 cups vinegar
- $\frac{3}{4}$ bottle Worcestershire sauce
- 2 lbs. onion, cut fine + 1 bunch green onions
- $\frac{1}{2}$ head garlic, crushed
- 3 tbsps. dry mustard
- 1 can chili powder (or less, if you like it mild)
- 2 or 3 bay leaves
- 1 tsp. thyme
- liquid from roast beef

Cook above together for about 2 hours. Add shredded meat. Should be of consistency to spread on bun easily but without being "runny." Serves 50 to 60 people.

Ham-Asparagus Casserole

- 1 $\frac{1}{2}$ lbs. egg noodles
- 3 lbs. cooked ham
- 1 $\frac{1}{2}$ qts. dairy sour cream
- 2 $\frac{1}{4}$ cups cream
- $\frac{1}{2}$ cup flour
- 1 tbsp. salt
- $\frac{1}{4}$ tsp. pepper
- 6 cups cooked, cut asparagus
- $\frac{1}{4}$ cup butter or margarine
- $\frac{1}{4}$ cup grated Parmesan cheese

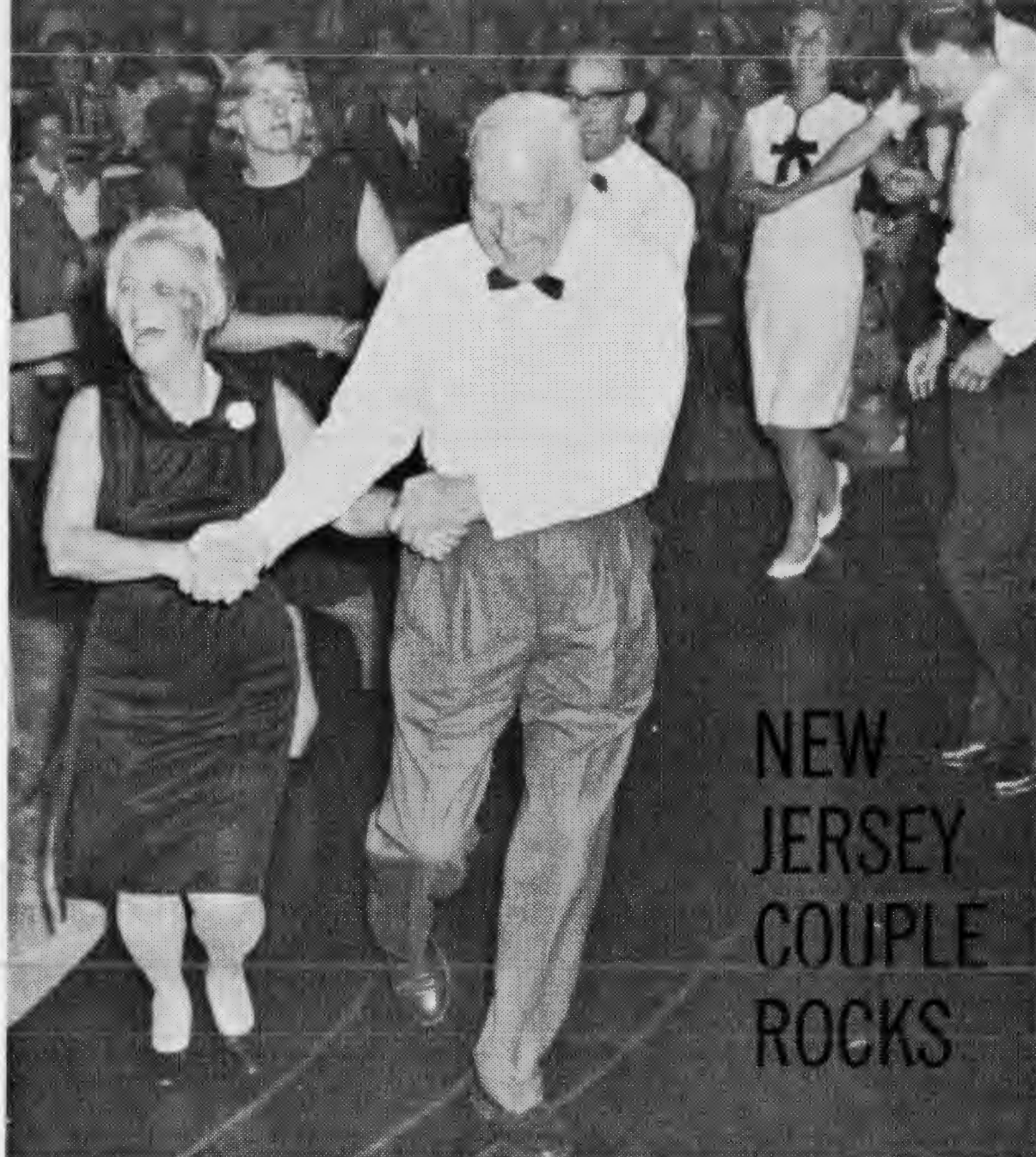
Cook noodles in boiling salted water until tender, drain and rinse. Combine with ham. Blend sour cream with light cream, flour, salt and pepper. Pour over noodle mixture and mix thoroughly. Place in greased baking pan. Top with cooked asparagus. Drizzle with melted butter and sprinkle grated cheese over top. Bake at 350 degrees 30 to 35 minutes. Makes approximately 24 servings.

Fudge Nut Cake

- 1 cup shortening
- 4 cups sugar
- 2 $\frac{1}{2}$ tsps. salt
- 4 tsps. vanilla
- 4 eggs
- 8 oz. chocolate, melted
- 4 cups sifted cake flour
- 4 tsps. baking powder
- 3 cups milk
- 2 cups chopped walnuts

Cream shortening well, add sugar, salt and vanilla and cream mixture until fluffy. Add eggs one at a time, beating well after each addition. Add melted chocolate to creamed mixture. Beat until well combined. Sift together flour and baking powder. Add to creamed mixture alternately with milk, adding flour first and last. Add walnuts and mix until thoroughly blended. Pour batter into 2 pans 13 x 9 x 2 inches, which have been lined with two layers of waxed paper. Bake at 350 degrees about 40 minutes. (Do not place one pan directly below the other in the oven.) Frost if you wish.

For the last two recipes we are indebted to the Home Economics department of the Los Angeles Times.



ON THE OCEAN WAVE

THE SLOGAN of the Holland-America Steamship Line is, "Sail a happy ship" and they insured this on three of their Spring-Summer 1966 crossings when they hired a couple of square and round dance teachers to provide recreation for the passengers.

Bud and Betty Sibbald of Oradell, N.J. were the lucky instruction team to draw this assignment and were, on three occasions, flown via KLM to Europe, embarking from there to teach squares and rounds on the return crossings.

Their first trip was on the Rotterdam, a beautiful ship with superb food and accommodations. "The square dancing went over very well," reports Bud, "especially in Tourist Class. The language barrier was practically nil; the dancers had a hilarious time and the spectators even more so. The Dutch people are a fun-loving group, very willing to enjoy life.

"In the Tourist group the participation was excellent and the dancers caught on quickly to the square dancing which most of them had never heard of before. Some of the young Dutch girls were so enthusiastic they would make the rounds of the public rooms and recruit people for the dancing.

"First Class travelers were polite and well-mannered but mostly liked to 'spectate.' One night, however, the ship's captain came down to watch, making a rare appearance. We heard that he had been looking forward to seeing the square dancing and we did get some of the First Class passengers on the floor.

"Dance floor space was woefully small and never a square or round shape which made it a little weird for square placement. About three sets was maximum."

On each trip the Sibbalds were asked to be part of a stage revue, in which other performers were professionals, mostly from the Broadway stage. Bud says, "We danced some round dances — Kiss Waltz, Lefty Louie, Moonlight Saving Time and a waltz medley. There was very little depth to the stage, about 6' or 8' at most. The stage was in a beautiful small theatre located in the bow of the ship, where all the motion is felt. Ever try round dancing on a moving floor? On rehearsal day the sea was restless and we rolled up and down the stage with the waves. Two steps of the dance — six extra for each wave. On the night of the show, tho', we were blessed with relatively calm seas and the dances went fine."

The Sibbalds' second dance crossing was on Holland-America's Nieuw Amsterdam; the third again on the Rotterdam. On the third trip they did shows with the Broadway performers on two nights — for the two classes of passengers. After one of the shows they were taking an elevator from one deck to another and two little Dutch boys were having fun running the self-service gadget. As they got in the boys were quiet for a moment and then one said, rather in awe, "Oh, you were in the show — and you were claaassy!"

The entertainment director who hired the Sibbalds said that many people handed in their "comment sheets" at the end of the voyages with praise for the square dancing and rounds. Women on the ship were entranced with Betty's pretty square dance dresses, which she designs and makes. This costuming, too, was something new to the passengers.

Indoctrinating our Dutch visitors into the typical American folk dance as they advance towards our shores would seem to be the ideal way of acquainting them with some of our background as well as our popular recreation. Hopefully, the practice will be continued on the Atlantic run and other cruises, as well.

STYLE SERIES: GRAND SWING THRU & SPIN THE TOP



THIS IS A GOOD TIME to dig out your standard definitions for Swing Thru and Spin the Top. To determine the complete flexibility of these movements, we'll look at them as a *Grand* or *All-Work* figure. Instead of working in the normal four person Alamo formation, let's have the eight dancers in a square do a Do Sa Do (1) with their partner. They would then move a quarter more so that the men are in a left hand star, right hand (hands up) to the right hand of their partner so that the ladies are facing the opposite direction of the men, dancers are in a wrong way thar (2).

Now, instead of a single Ocean Wave, we have two Ocean Waves in the form of a cross.

On the command for a Grand Swing Thru the two lines (the Star) would break in the center (3) and the four couples would turn with a right hand Half Way Around. With the men now on the outside, they release hand holds with their partner, and the four ladies make a left hand Star and move forward (4) 180 degrees or until they reach the opposite (5).

Retaining their left hand Star, the girls give their free right hand to the right hand of this man and if called, rock forward and back.

To continue on in a Double Swing Thru or to do a second Swing Thru, the ladies turn with these men a right hand half around (6). The ladies, now on the outside, release hands





of the men who in a left hand Star move forward (7) half way around or 180 degrees, and in this situation they reach their original partner, retain left hands in a star and give right hand to the right hand of their lady (8) where, if called, they would balance up and back.

A good "get out" at this point would be a simple Box the Gnat (9) either before or following the balance. Following the Box the Gnat (10) simply pull by (11) to head to the corner for a left allemande, etc.

A Spin the Top is less effective as a four-couple figure than it is with two couples in a standard Ocean Wave.

Starting from a wrong way thar position

once again (12) those in the center will release the star and turn with their partner a right hand half (13). This puts the ladies into the left hand star in the center (14). Releasing handholds with their partners, those in the center move forward counter-clockwise three-quarters of the square (15) while those on the outside move forward clockwise one-quarter of the square (16).

Meeting the same lady (17), dancers can end in the wrong way thar position again for a balance or for a suitable follow-up call. For workshop purposes if not for actual practicality, the movements provide good proof of their versatility.





16th NATIONAL SQUARE DANCE CONVENTION

PHILADELPHIA,

PENNSYLVANIA

JUNE 29-30, JULY 1, 1967

PHILADELPHIA's new streamlined Civic Center will be outstanding as a location for dancers attending the 16th National Square Dance Convention there on June 29-July 1, 1967. Among the plus factors is its centralized situation, a short drive from hotels, motels, restaurants and the numerous historic shrines which it is hoped the dancer-visitors will take time out to enjoy. Ample parking facilities will simplify that phase.

The enormous Civic Center has a beautifully modern exterior which indicates what to expect from the impressive interior. There are a large variety of halls and rooms in which the dancing and other events will be held. The exhibitors' area will provide a colorful sight due to the prominent position which the booths will occupy to dispense their square dance wares.

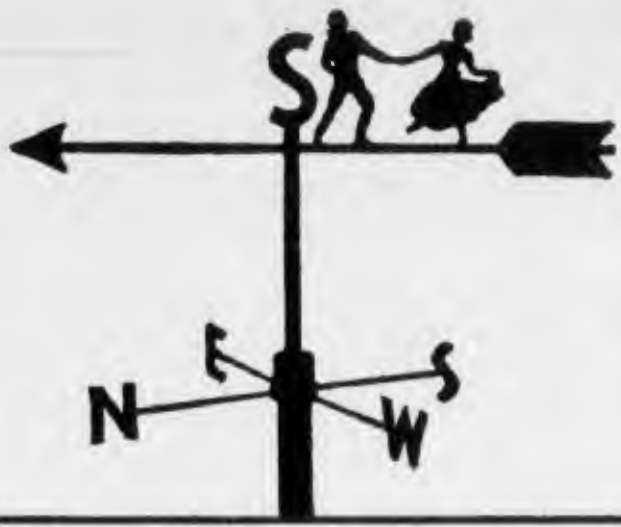
Panels, workshops and clinics will be held in the various rooms set aside for them and adequate restrooms and lounges will afford dancers the opportunity to relax. Those wishing to dine on the premises will find restaurants and snack bars open to cater to their gastronomic desires.

Facilities for the dancing itself are extremely good and the entire building is air-conditioned. In keeping with the historic theme of the 16th National, the various halls have been especially named for the occasion. This will enable dancers to locate them easily, as well. In the Liberty Bell Room, for instance, some 10,000 persons can dance at one time. It is the largest hall, 450' x 300'. Square dancing will be going on simultaneously in the William Penn Room, the Betsy Ross Room and the Paul Revere Room, to mention a few. The huge Valley Forge Room is 280' x 140' and is a dancer's delight with its ballroom floor. In this auditorium spectators will be permitted to watch the dancing from the massive balcony which rings the entire hall. Exhibition groups will perform in this room.

As plans are finalized for the "Sweet Sixteen" more information on program and features will be forthcoming. In the meantime, send in your registration promptly for the best in accommodations. Write for registration forms to Curly Milsom, 130 Ashley Rd., Newtown Square, Pa. 19073, or use the form in the December issue of Sets in Order.

"Home" of the 16th Annual Square Dance Convention. The Philadelphia Civic Center.





ROUND THE OUTSIDE RING

Editor's Note: News of square dance activities in all sections of the country is welcomed on these pages and we rely on voluntary contributors. If you haven't seen any report from your area lately, why don't you send one in? Remember that news of coming events is always of more interest than that of past events. Information is collected and edited by Helen Orem, Assistant Editor of Sets in Order and may be sent to her at 462 North Robertson Boulevard, Los Angeles, California 90048.

Michigan

Scottsville Belles and Beaus will sponsor a New Year's Eve party for all dancers in western Michigan and anywhere else, if they'd like to come. Wayne Anderson will call for the party which will begin at 9 P.M. at the Community Hall in Scottsville.

Visitors to Northern Michigan are invited to drop in on the Northern Squares of Gaylord on any 1st or 3rd Sunday in Gaylord; or the Ripples and Waves which meet 2nd and 4th Fridays in Houghton Lake (a town!).

—Harold Gertin

Tennessee

The Midstate Mixers Square Dance Club at Sewart AFB recently elected new officers, with John and Delores Castle as presidents. The club has a new caller, too—Ed Williams, replacing Janell Mickel, who resigned. The Little Bits, a square dance group for young folks, sponsored by Midstate Mixers, currently has a class for ages 10-16. Ken Myers is caller-instructor for that group. The adult club is also sponsoring adult square dance classes.

Arkansas

White County Rebels meet on 1st and 3rd Friday nights at the Legion Hut on the Court

Sheriffian Squares held their 7th Annual Reunion in Sacramento, Calif. this year. These are the folks who used to dance together at the Nouasseur AFB in Morocco and now come from all four corners of the country to the reunion. — Photo by Shannon Studio

Square of Searcy. They invite traveling square dancers to come and dance with them.

—Orville Nichols

Nova Scotia, Canada

The Bluenose Twirlers of Yarmouth were hosts to 5 sets of dancers of the Airstream Squares on August 3. The visiting group was organized by Mac McKenrick of Pennsylvania and all were on tour with a Wally Byam Caravan. On the following evening the visitors entertained the local dancers, a nice reciprocal arrangement.

—Elisabeth Kwantes

Oregon

About 2000 dancers enjoyed the Oregon State Summer Festival in Salem last July. Pete Peters of California was the featured caller. Jim and Ann Sims; Gene and Carole Peterson were in charge of the round dancing. Ed War-moth was Chairman for the affair.

New Jersey

Twenty-five squares from Delaware, New York, Pennsylvania and New Jersey participated in the Night Owl Dance at the Hayloft in Asbury Park. Callers Glenn Cooke and Roy Keleigh shared the mike with guest callers Manny Amor, Ken Casazza, Bill Dannenhauer, Gerry Marra, Ruth Simon and Bruce Vertun.





ROUND THE OUTSIDE RING

Callers at the Jersey Shore in October were George Peterson for the Cali Hoes and John Strong for Pioneer Round Dancers.—*Meg Barr*

New York

Fourteen squares of Central New York dancers enjoyed a supper-dance, with proceeds to go to Keokuk, on June 18. The evening was planned by the Don Allens and the dance was held at the National Cash Register Bldg. in Ithaca. Callers were Art Cook, Carl Davis, Don Allen, Tillie Allen, Jean Alve, Ira Gardner, Chuck Gathum and Don Byard. Don Williams handled the round dances.—*Cliff Hefron*

Maine

Square Knots and Polka Dots of Bradley initiated their Fall season with a supper-dance on September 28. New officers were scheduled to take over at this time. Regular dance nights for the club are 2nd and 4th Saturdays at the Helen Hunt Auditorium in Old Town. Visitors are welcome.—*Hank Jordan*

South Dakota

Singing Sam Mitchell called for the Promenaders of Watertown at the Casino Ballroom, Lake Kampeska on September 14. The club dances every Saturday night in the Knights of Columbus Hall in Watertown and again (how hospitable square dancers are!) — the dances are open to visitors.—*Mrs. R. A. Horner*

Louisiana

Bar-None Saddle-ites had their fourth 2-day Anniversary Party in the Palomino Room at Bar-None Ranch near New Orleans. Singing Sam Mitchell and Dave Taylor were the featured callers. The party was attended by about 500 people, all members of the club with the exception of presidents of some of the square dance clubs and Board Members of the Greater New Orleans Square Dance Assn. On Saturday night the Jack Gillikens came from Mobile to present Chuck and Opal Goodman, who head the Saddle-ites, with a Life Time Membership in the Mobile Square Dance Assn. This was in appreciation of their work with square and round dancing.—*Earl Roney*

The "Holiday in Hawaii" gala put on by the Hoedowners Square Dance Club of New Iberia in July was a bona fide success with some 52

squares in attendance. Byron Beadle was General Chairman and MC's for the evening were Jimmy Holeman, Allie Morvent, Lem Gravelle, Pat Grymes, Royce Barfield, Andy Petrere and James Powell. A luscious Hawaiian style buffet and an After Party in the island mood wound up the occasion. Publicity was well-handled for this affair, with information finding its way into many different sections of the local paper on consecutive days before the event; a full picture-coverage afterward.—*H. S. Mitchell*

Virginia

"Turkey Time" is Square Dance Time in Arlington. There will be a gala square dance on November 26 at Wakefield High School there, with afternoon and evening sessions. A catered dinner will be served from 6 until 7:30 P.M. Callers are Les Chewning, Jim Schnabel and Howie Shirley. Chewning may be contacted at 7603-15th Ave., Takoma Park, Maryland, for further information and registration.

Myer Mavericks of Fort Myer, Arlington, saluted Carl Jackson and Rosemary Knelly as they marched down the aisle to become Mr. and Mrs. Jackson on July 16. Officiating was Col. Hoop, Chaplain USAF, a charter member of the club. After the wedding and reception the gayety of the square dance took over with club caller Jim Copeland officiating here. The newlyweds are making their home at Carl's new station in San Diego, Calif.

—*Marguerite O'Leary*

California

The Round Dance Teachers Assn. of Southern California will host its Round Dance Roundup on November 13 at the Civic Auditorium in Glendale. Joe and Opal Cohen are coordinators of this 14th annual affair, a highlight of the round dancing season in the area.

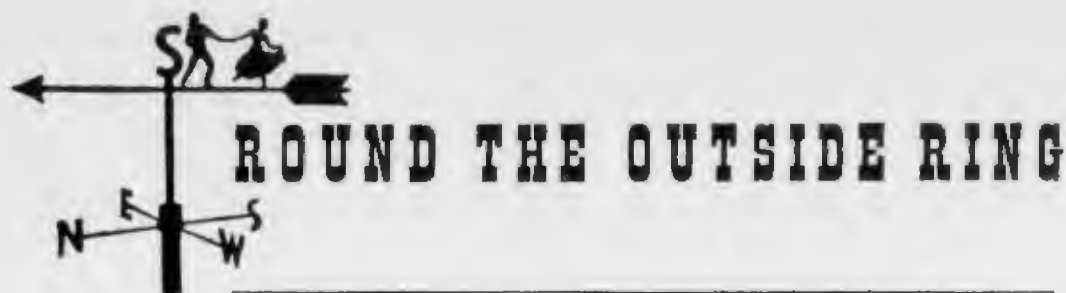
—*Evelyn Johnson*

Texas

North Texas Square Dance Assn. was requested to supply four squares each night to square dance at the Western Roundup of the Six Flags Inn Festival near Dallas. Callers from the North Texas Callers Assn. were asked to provide the calling talent for this celebration which went from August 26 thru September 6.

—*Cleve Cooper*

The Third Annual West Texas Square Dancers Camp-Out was held on July 15-17 at Lake Brownwood. A stand-out was the Saturday night dance with J. M. Tate as M.C. and local



callers putting their best squares forward.

Key City Square Dance Club dances each first Saturday night at the Wagon Wheel in Abilene with Ralph McMullen calling. Guests are always appreciated. —June Robbins

Member clubs of the East Texas Square and Round Dance Assn. are: Dogwood Squares, Palestine; Gingham & Jeans, Henderson; Jaybirds, Kilgore; Lucky Squares, Kilgore; Pine Squares, Lufkin; Promenaders, Tyler; Square D Club, Shreveport, La.; Buttons & Bows, Tyler; Corral Club, Longview; Red Roosters, Henderson and Magnolia Squares, Logansport, La. —Cliff Chevalier

West Virginia

Squarenadars of Parkersburg are having guest caller dances in November and December; on November 16, Frank Lane; on December 1, Marshall Flippo. Both dances will be held at the City Park Pavilion. For information contact Don Ratkovich, 3420 Greenview Dr., Parkersburg. —Mary Ball

North Carolina

The 6th Annual Winter Wonderland Square and Round Dance Festival will be held on December 2-3 at the City Park Gym in Shelby. Wagon Wheelers Club and Shelby Parks and Recreation Dept. are sponsoring. Dorsey Adams, Bob Dubree and Jack Livingston are the callers; Bill and Edna Anderson will present the round dancing. For information write Festival, Box 310, Shelby, N.C. 28150.

—Elmer Wheelus

Alberta, Canada

The 9th Annual Free Stampede Square and Round Dance Festival was held on July 30 in Hill Recreation Centre, Medicine Hat. Emil Schlenker was the featured caller. On August 13 Earle Park from Saskatchewan called, helping the folks to celebrate their First Annual Corn Festival. The evening's dancing was topped off with a corn feed. —John Mitchell

Ontario, Canada

On October 22, from 2 to 12 P.M., dancers were invited to dance with Ham Wolfraim, Singin' Jim Graham and the Wrights at the Beacon, Vineland, Ontario, overlooking Lake Ontario.

The Square-A-Naders of Brantford held their annual Moonlite Squarenade on August 27 at Mohawk Park in Brantford. Ron Thornton of Woodstock was the caller. —Wally Manning

Nevada

Nevada's First Annual Harvest Folk Dance Festival was held on Sept. 17 at the Centennial Coliseum on South Virginia St. in Reno, hosted by the Near and Far Folk Dancers. Square, round and folk dancing was enjoyed.

Washington

Western Squares dance on 2nd and 4th Saturdays at Barr's Western Barn in Bellingham. This barn was converted for square and round dancing and all labor, except for the dance floor, was done by club members on a volunteer basis. Almost 2 squares in the club are Canadians who travel 50-odd miles twice a month to enjoy Glenn Barr's calling. They enjoy the "cross the border good fellowship," too. —Elizabeth Evans

It's been 10 years for the Melbourne Allemanders of Florida and here are some of the Past Presidents of the club to prove it, at their 10th Anniversary party. Far left are Dur and Dot Cunningham, who were the first officers in 1956-57.



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November 1966

BACK NOT TOO MANY YEARS AGO the command "Elbow Swing" actually called for two dancers hooking elbows and turning around each other. Since that time, different styles in various areas have changed the Elbow Swing until today it's virtually unused in its original form. The call for *elbow swing* continues, however, and the majority of square dance areas will use a forearm grip in accomplishing the movement. Here are six Workshop dances from George Elliott on the theme "Elbow Swing." You might give them a try and see how the dancers react.

Forward eight and back with you
Two and four do a right and left thru
One and three a right and left thru
Turn 'em twice don't take all night
Two head ladies chain to the right
Turn the girl like you always do
Two and four you square thru
Go all the way around
When you come down
Circle four with the outside two
One full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Girls go forward and back
With the opposite lady do sa do
Same two gals hook a right elbow
To the opposite Joe
For a left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain
Now the two gents swing with a right elbow
Opposite lady with a left elbow
Now two gents with a right elbow
Back to your own left elbow swing
Once and a one half and the girls go in
Two girls swing a right elbow
Opposite make a left elbow
Then two girls a right elbow
Back to your own a do paso
Partner left and corner right
Back to your own an arm around
And circle up four when you come down
One and three you drop the gate
All join hands and circle up eight

Allemande left with your left hand
Partners all a right and left grand
Hand over hand around you go
Partners all a right elbow
One turn
On to the next a left elbow
One turn
On to the next a right elbow
One turn
On to the next a left elbow
One turn
On to the next and promenade

Two head gents go forward and back
Same two gents hook a right elbow
The opposite lady a left elbow
Go once and a one half
Two ladies center hook a right elbow
Opposite gent a left elbow
Go once and a one half
Same ladies lead a dixie chain
Girls left boys right
Find old corner a left allemande
Partners all a right and left grand

One and three go forward and back
Now chain 'em left
Head gents brand new girl
Go up to the middle and back
Pass thru have a little fun
Separate go round one
And line up four
Forward eight and back once more
Pass thru and turn back
Forward eight and back you go
Men go forward and do sa do
Now the same two gents hook a right elbow
Once around let go
Forward all to a left allemande
Partners all a right and left grand

Two and four go forward and back
Same ladies chain
Face to the middle and don't you fall
Four ladies chain go cross the hall
Roll promenade and don't slow down
Keep on walking those gals around
One and three you wheel right around
Do a right and left thru
And a right and left back
Girls go forward and back
With the opposite lady do sa do
One time around
Same two girls hook a right elbow
To the opposite man for a left allemande
Partners all a right and left grand

J. M. BREAK

By Jim McDonald, Castro Valley, California

Allemande left promenade
Two and four wheel around
One and two right and left thru
Three and four square thru
Three quarters 'round
One and two pass thru
Everybody bend the line
Two and three star thru
One and four right and left thru
Two and three square thru
Three quarters
One and four cross trail
Look for your corner
Allemande

RUN THE WHEEL

By Bill Stringer, Livermore, California

Head two square thru
Count four hand you do
Do sa do the outside two
All the way around
Boys run wheel and deal
When you do swing thru
Then just for fun girls run
Wheel and deal to face those two
Star thru and then you
Wheel and deal
Center four pass thru
Left allemande.

RIPPLE THE ENDS

(both ends)

By Bill Peters, San Jose, California

Four ladies chain
One and three lead right
Circle to a line of four
Do sa do to an eight hand ocean wave
Both ends ripple the wave
Right and left thru
Pass thru bend the line
Do sa do to an eight hand ocean wave
Both ends ripple the wave
Right and left thru
Star thru
Pass thru
Allemande left

IF YOU CAN

By Ron Haggerty, Oakland, California

One and two men face corner box the gnat
Square your sets just like that
New side couples pass thru
Separate around two make a line
If you can Slide thru (all can)
If you can Slide thru (six can)
If you can Slide thru (four can)
If you can Slide thru (two can)
If you can bend the line
Everyone make a U-turn back
If you can do a Dixie daisy
Boys go right single file
Girls go left
Allemande left

SOMETHING DIFFERENT NUMBER ONE

By Stub Davis, Waurika, Oklahoma

One and three right and circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in, wheel and deal
Double pass thru
Centers in, wheel and deal
Left allemande

AND NOW

By Bob Kirkland, San Bruno, California

Head ladies chain
One and three square thru four hands
Star thru
Right and left thru
Dixie spin
Left spin the top
All eight circulate
Ladies circulate
Left allemande

SINGING CALL*

ROLL OUT THE BARREL

By Tommy and Donna Cavanagh

RECORD: Sets In Order 163, Flip Instrumental
with Tommy Cavanagh
BREAK

Face your corner star thru
Circle left around you do
Break it up with a do pa so
Partner left to the corner go
Come on back with an allemande ihar
Gents to the middle with a right hand star
Back right up around the ring
Until I tell you when
Shoot that star and you do a do sa do
Box the gnat pull by to the corner go
Left allemande, promenade the ring
Take that lady home and then . . .

FIGURE

Head two ladies chain and you turn 'em
Same couples promenade the outside ring
Three quarters round sides pass thru
Go right and left thru with the outside two
And then square thru
Three hands around pass your partner
You swing that corner girl of good cheer
Allemande left
Now's the time to promenade her
Cos the gangs all here
Tag ending
Allemande left your corners then bow to your
partners
That's all

SEQUENCE: Figure heads, Break, Figure heads,
Break, Figure sides, Break, Figure sides

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

TURN THRU FOUR

By Dan Schmelzer, Torrance, California

One and three square thru
Four hands around in the middle
Turn thru the outside two
Sides divide and star thru while
Heads just star thru
Turn thru the outside two
Sides divide and star thru
Heads just star thru
Turn thru the outside two
Sides divide and star thru
Heads just star thru
Turn thru the outside two
Sides divide and star thru
Heads just star thru
Right and left thru
Turn your Sue
Dive thru, star thru, crosstrail
Left allemande

Jeanne Moody of Salinas, California offers
EQUIVALENTS for Square thru four hands.

One and three right and left thru
Same two ladies chain
Spin the top
Box the gnat pull by

One and three star thru
Swing thru
Swing thru
Pass thru

Head ladies chain
Same ladies Dixie style
To an ocean wave
Pass thru

Heads square thru half way
U turn back
Box the gnat
Swing thru
Swing thru
Pull by

Head ladies chain
Right and left thru
Dixie style to ocean wve
Men trade
Girls trade
Pass thru

One and three star thru
Do sa do to ocean wave
Men trade
Girls trade
Pass thru

Heads right and left thru
Heads ladies chain
Star thru
Do sa do to ocean wave
Ends run
Wheel and deal
Pass thru

TROUBLE

Author Unknown

All four ladies chain across
Two and four right and left thru
One and three square thru al the way
Do sa do to an ocean wave
Men circulate
Square thru to a line of four facing out
Bend the line, star thru, right and left thru
Rollaway half sashay
Square thru go all the way
Partner right
Go right and left grand

TWO OF A KIND

By Jay King, Lexington, Massachusetts

Heads promenade half way round
Swing thru in the middle of the town
Girls trade, boys trade
Swing thru again-he said
Boys trade, girls trade
Suzy Q, turn opposite right
Partner by the left hand round
Opposite right across the town
Partner left to the corner go
Swing thru on the heel and toe
Boys trade, box the gnat
Change hands
Left allemande

SINGING CALL*

SADIE WAS A LADY

By C. O. Guest, Dallas, Texas

RECORD: Kalox 1063, Flip Instrumental with
C. O. Guest

OPENER, MIDDLE BREAK, ENDING

Allemande left your corner
Come back and do sa do
Promenade single file you know
The men backtrack two times around
The second time you box the gnat
You go right and left grand around you go
When you meet promenade my friend
*If there was a gal who likes to swing
Sadie the lady I mean

FIGURE

Heads promenade half way you do
Down the middle do a half square thru
Do sa do you make a wave and rock
Swing thru the men will run
Wheel and deal, a corner swing
Swing the corner promenade the ring
*If there ever was a gal who likes to dance
Sadie was the lady by chance
*Alternate patter for break and figures:
If there ever was a lady who could make a
man blink
Sadie was the lady I think
*If there was a love sick babe who needed a cure
Sadie was the ladie for shure
*If there ever was a lady with plenty of fight
Sadie was the lady allright
*If they ask about that knifing on that tragical
night

Just say Sadie was the lady all right

SEQUENCE: Opener, Figure twice with heads,
Middle break, Figure twice with sides, Ending

CRAZY BANJO

ROSALIE

By Ralph and Jeanette Kinnane, Birmingham, Ala.

Record: Sets in Order 3158 B

Position: Intro-Diag Open Facing, Dance-Closed M facing LOD

Footwork: Opposite, directions for M except as noted.

Meas INTRODUCTION

1-4 Wait; Wait; Apart, — Point, —; Together, —, Touch, — (to CP);

In diag OPEN-FACING pos wait 2 meas: M steps back on L, —, point R twd ptr, —; step fwd on R to CLOSED pos, —, touch L to R, —;

PART A

1-4 Fwd Two-Step; Rock Fwd, —, Recover, —; Bwd Two-Step; Rock Back, —, Recover, —;

In CLOSED pos M facing LOD starting on M's L do one fwd two-step L,R,L;; rock fwd on R, —, recover on L, —; back up twd RLOD one two-step R,L,R;; rock back on L, —, recover on R, —.

5-8 Step, Close, Turn, —; Pivot L, , 2, ; THRU, (Face), SIDE, CLOSE; SIDE —, THRU, (Pick up to CLOSED POS M facing LOD);

Step fwd on L, close R to L, turn L face 1/4 on L (M facing COH); starting bwd couple pivot L face 1/4 on R (M now facing RLOD), continue the L face pivot stepping L turning 1/4 to end M facing wall; step thru in LOD on R to SEMI-CLOSED pos momentarily, turn to face ptr and do a swd two-step L,R,L, in LOD step thru on R turning to face LOD (W step side on R thru on L turning to face ptr) and coming into CLOSED pos.

9-16 Repeat Action of Meas 1-8 to end in CLOSED pos M facing WALL.

PART B

17-20 (Box) Side, Close, Fwd, —; Side, Draw, , Close; (Box) Side, Close, Back —; Side, Draw, , Close;

In CLOSED pos M facing WALL step swd on L, close R to L, step fwd on L; step to side on R, draw L ft to R, step on L; step swd on R, close L to R, step back on R; swd on L, draw R to L, , step on R.

21-24 (Face to Face) Two-Step; (Back to Back) Two-Step; Pivot, , 2, ; Twirl, , 2 (to SEMI-CLOSED), ;

Do one face to face two-step; (release M's L and W's R hands, retaining M's R and W's L) turn slightly back to back do one two-step turning (R face) back to face ptr and CLOSED pos on last step of the two-step; pivot 3/4 R face in two steps L,R, to end facing LOD; with M's L and W's R hands joined M walks fwd LOD L,R, (as W twirls R face R,L) to end in SEMI-CLOSED pos.

25-28 Fwd Two-Step; Rock Fwd, —, Recover, ; Bwd Two-Step; Rock Bwd, —, Recover, (to Face);

In SEMI-CLOSED pos do one fwd two-step; rock fwd on R, —, recover L; back up two-step; rock back on L, —, recover on R (turning to face ptr and WALL in CLOSED pos).

29-32 Turn Two-Step; Turn Two-Step; Twirl, , 2, ; WALK, , 2, ;

Do two turning two-steps end both facing LOD: M walks fwd L,R, (as W twirls in 2 steps R,L under joined M's L and W's R hands; both walk fwd in 2 steps to end in SEMI-CLOSED pos M facing WALL.

INTERLUDE:

1-4 Rock Fwd, —, Recover, —; Rock Bwd, —, Recover, —; Twirl, , 2, ; 3, , Pick Pu, ; In SEMI-CLOSED pos rock fwd on L, —, recover on R, —; rock back on L, —, recover on R, —; M walks fwd L,R,L,R (as W twirls R face R,L,R, L coming into CLOSED pos on 4th step).

SEQUENCE: AB INTERLUDE — AB INTERLUDE — AB

Note: On last time thru meas 32 (following twirl) step apart and acknowledge.

LOTS A WALTZIN'

REMEMBER

By Dave & Bea Davenport, Seattle, Washington

Record: Hi-Hat 832

Position: Open-Facing for Intro, Glide to Open pos in 1st meas of Dance.

Footwork: Opposite, Directions for M except where noted.

Meas INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; Together, Touch (Smile), —;

In OPEN-FACING pos. (M's back to COH) M's R and W's L hands joined wait 2 meas; Step apart on L, point R toe twd partner, hold 1 ct; Step twd partner on R, touch L near R, hold 1 ct. while extending joined hands twd RLOD.

DANCE

Meas (Glide to Open) Waltz Fwd; Pickup (W in front), 2, 3; (Turn 1/2 L in the next 2 meas) Waltz L; Waltz L;

Gliding smoothly to OPEN pos and starting M's L do 1 waltz fwd LOD; M steps fwd & diag twd WALL on R as W steps fwd and diag twd COH on L turning 1/2 L-face in front of M to CLOSED pos, then complete fwd waltz with step, close; In 2 waltzes turn L face a 1/2 turn flowing smoothly LOD (Although the 1/2 turn is done in 2 meas the greater portion of the turn is done on the 1st waltz and only a partial turn is done on the 2nd) to end in CLOSED pos M's back to LOD.

5-8 Bwd Twinkle In; Twinkle Out; Twirl Fwd (LOD), 2, 3; Waltz Fwd (blend to Open); With M backing up do a twinkle crossing L in back (W XIF) turning to BANJO pos and moving diag twd LOD and COH, swd R, close L to R while blending back to CLOSED pos; Do another twinkle moving (Please turn to page 49)

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SQUARE DANCES: You will be warmly welcomed at the third annual All-Europe Square Dance Convention in Heidelberg, Germany. You will also play host to the British square dancers at a special Square Dance Festival in London and you'll be surprised and delighted at a most unusual square dance evening in Lucerne.

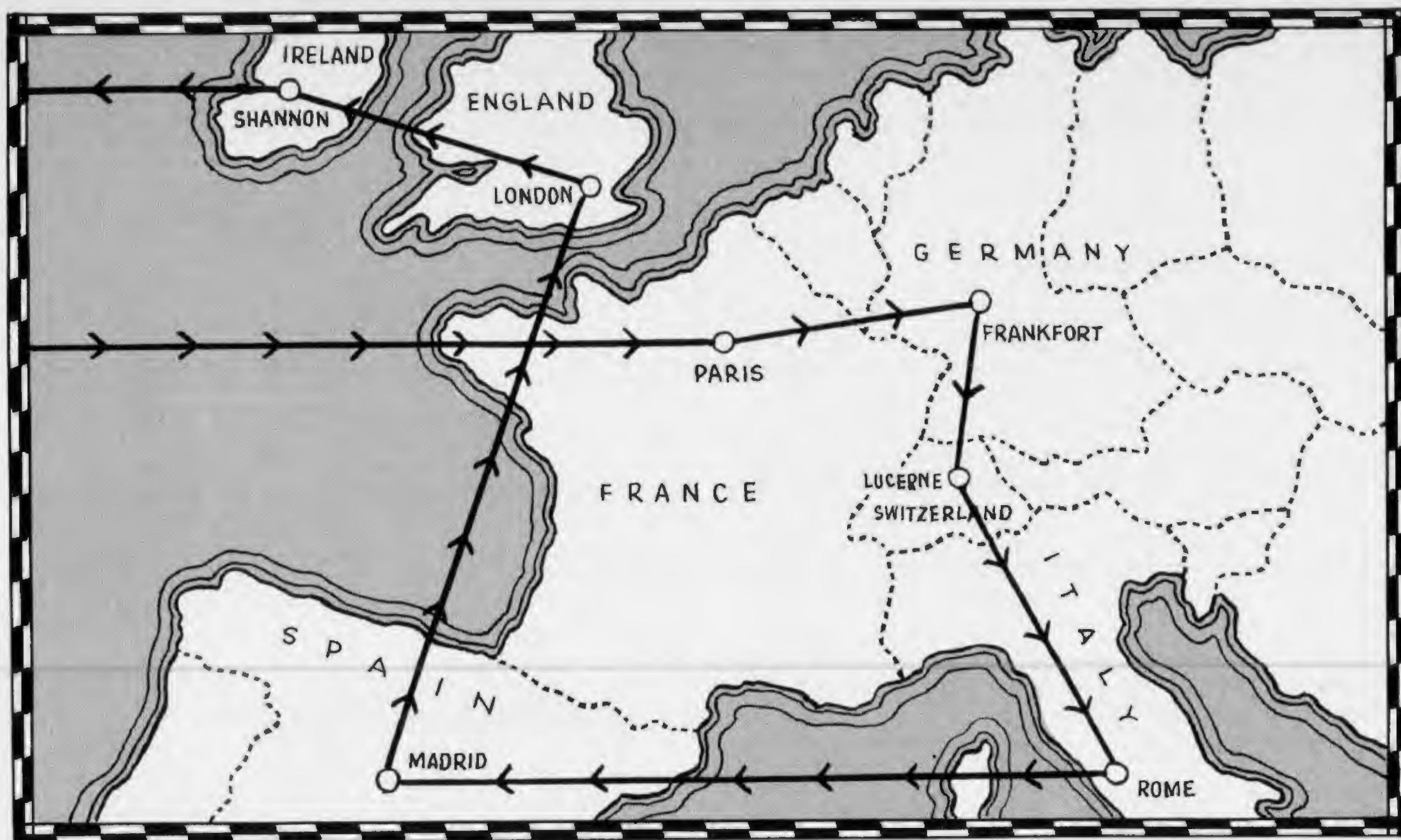
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All of this plus the many wonders described in the following itinerary are yours when you join us on this Square Dancers Holiday in Europe. We hope that you can come with us. Incidentally, you might like to share this experience with another couple, a square of dancers from the local club — or — perhaps the whole club might like to come along. Just write us if you want additional brochures or information. Only, don't wait to sign up. Space is limited.

Oh yes, the cost **\$975*** per person from New York

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(for everything described on the following pages)



ITINERARY

IT-MU 101

1st Day — Monday, August 28

Today is "D" Day as Square Dancers board their Jets in Los Angeles and other cities enroute to our meeting at Kennedy Airport in New York City, where we gather in the Air France lounge. From here our Air France Boeing 707 Intercontinental jet takes us across the Atlantic on our overnight flight to Paris.

FRANCE

2nd Day — Tuesday, August 29

On our arrival at famed Orly Airport just outside Paris, we will be met by representatives of the area who will see us through Customs and into our streamlined busses. En route to the HOTEL GRAND we will enjoy a delightful first taste of France as we see some of historic Paris in all its beauty... the famous Louvre Museum, the Bastille, Sarbonne, Notre Dame, Sacre Coeur and Montmartre where we will have a grand view of Paris below. We'll check into our hotel for lunch, and then the afternoon is at leisure with time for a nap to catch up on our sleep. This evening we'll board a motor launch on the gentle Seine River and travel through the wonders of Paris by moonlight.

3rd Day — Wednesday, August 30

This morning we will visit modern Paris including Tuileries Gardens, Rue de la Paix, Elysee Palace, and

proceed down the Champs Elysees past the Arc de Triomphe to the Tomb of the Unknown Soldier. Thence to Bois de Boulogne, Palais de Chaillot, Eiffel Tower, Tomb of Napoleon, Les Invalides and Place Vendome. Afternoon at leisure and if you wish you can stay at the Eiffel Tower to proceed to the top; or return to the hotel with the motorcoach. The afternoon is unscheduled. In the evening we'll enjoy dinner and the floor show at the Lido, where we will view a lavish, costumed two-hour extravaganza in the best "Paris after dark" tradition.

4th Day — Thursday, August 31

Today we will have a half-day trip along the Seine River, through the wooded suburbs of Paris, past the Sevres porcelain works to the majestic Palace of Versailles. We will visit the famous galleries, apartments and magnificent gardens. Returning to Paris, the remainder of the day and evening are yours to enjoy as you wish.

GERMANY

5th Day — Friday, September 1

Today we leave Paris behind as we fly the short distance to Frankfurt, Germany, where following customs we will check into our HOTEL INTERCONTINENTAL. In the evening we will join with our overseas counterparts for the opening dance of the Third All-Europe Square Dance Convention in Heidleberg.

6th Day — Saturday, September 2

This morning is left free so you can enjoy the excellent shopping which this country has to offer. In the afternoon our busses will take us on a city tour, including a stop at the world's most unusual driving school. In the evening we'll once again participate in the All-Europe Square Dance Convention.

7th Day — Sunday, September 3

Following breakfast, our streamlined motor coaches will take us to Coblenz, located at the junction of the Rhine and Moselle rivers, the gateway to the romantic region of the middle Rhine. We will board a Rhine river steamer for a cruise up the fabled Rhine river through the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the world's best wine. We will see the Lorelei Rock where the Rhine Maidens sat singing and lured many sailors to a watery grave, according to the legend. Lunch will be enjoyed on board. Arriving in Wiesbaden, world-famous spa, we leave the steamer to join our waiting motorcoach, for return to our hotel.

SWITZERLAND

8th Day — Monday, September 4

This morning we will leave Germany behind as we board our plane for Switzerland, the land of alpine splendor. After a short flight, we arrive in Zurich where our waiting busses take us to nearby Lucerne where we check into the PALACE HOTEL which will be our home for the next three days. The balance of this day is free except for a delightful surprise at our hotel tonight.



9th Day — Tuesday, September 5

In Lucerne, after breakfast we will have a half-day city sightseeing tour of this noted tourist and festival town, viewing the original Lion Monument dedicated to the Swiss Guard, the wooden chapel bridge of 1333, and the wooden Dance of Death Bridge of 1407, the medieval town walls and the Town Hall of 1599. The afternoon is free for shopping or resting; in the evening, a unique experience of partaking of a typical Swiss Fondue Dinner with Swiss entertainment at the Restaurant Stadtskeller.

10th Day — Wednesday, September 6

Today we will have a full-day tour of the Bernese-Oberland which features an ascent of the Bruniz-Pass at 3,400 ft. after passing the Lakes of Lucerne, Sarnen

and Lungern; the Gorge of the Aare at Meiringen, Lake Brienz, Interlaken, the world-known resort with its memorable view of the Jungfrau; the Glacier village Grindelwald, 3568 ft. at the foot of the Wetterhorn, and the valley of Lauterbrunnen with the Staubbach-Fall and the Trummelbach Falls (from Jungfrau Glacier) which descends in five wonderful cascades inside the Black-Monk. A Swiss picnic lunch will be enjoyed on our stop at Grindelwald.

ITALY

11th Day — Thursday, September 7

This morning our special coaches take us once again to Zurich where we board our plane and fly to Rome. As we proceed to our hotel, we will enjoy our first glimpse of the "Eternal City." We will be staying at the FLORA HOTEL. The rest of this day is free for individual activities.

12th Day — Friday, September 8

In Rome with full-day city sightseeing. In the morning we'll visit the Quirinale Palace (former residence of the Italian Kings), The Trevi Fountain, Sistine Chapel, Parliament House, the Pantheon, Senate, the Vatican and its Museums and the Galleries, the Borgia Apartments and the Villa Borghese. In the afternoon, we visit ancient Rome, including the Colosseum with its ancient arena, the statue of Moses by Michelangelo, Church of St. Peter in Chains, Roman Forum, Capitoline Hill, Imperial Forum, and the Basilica of St. Paul.

13th Day — Saturday, September 9

Today a full day at leisure in Rome.



There just never was a more comfortable and luxurious way to see the world. All our travel, overseas and from city to city, will be on modern aircraft.



SPAIN

14th Day — Sunday, September 10

This morning we leave Rome, board our jet and fly to Madrid, capital of Spain. After clearing customs our motor coaches will drive us directly to the HOTEL PLAZA. In the late afternoon we'll transfer to the Bullring for our reserved "shady side" seats to view the famous Spanish sport. Those not wishing to include the bullfight, may participate in a half-day trip to Escorial and the Valley of the Fallen. After dinner at our hotel, we'll all see some typical Spanish nightlife when we visit a Flamenco nightclub.

15th Day — Monday, September 11

This morning we have left unplanned so you can shop, sleep or perhaps have your hair done. In the afternoon we'll tour Madrid proper, visiting José Antonio Avenue, España Square, the Royal Palace, Puerta del Sol, Cortes Square, The Prado Museum, Cibeles Square and Alcalá St. Possible square dance tonight.

16th Day — Tuesday, September 12

Today we have a full day's trip to the dramatic city of Toledo, immortalized by its most celebrated citizen, El Greco. We'll visit his home and museum as well as the Gate of Visagra, Saint John of the Kings, the Synagogue, Saint Thomas and the Cathedral. We'll have our lunch in Toledo as well as some free time for shopping in this fabulous city of steel, leather and jewelry damascened with gold.

ENGLAND

17th Day — Wednesday, September 13

After breakfast we will leave Madrid by jet for a

short flight across Spain and over the English Channel to arrive at the London airport. Our special motor-coaches will take us to the PICCADILLY HOTEL. In the evening we will transfer to the famous London Palladium where we will have prime reserved stalls to view the world's leading vaudeville theatre with an elaborate show headlined by outstanding international stars.

18th Day — Thursday, September 14

Our morning tour of the West End includes Piccadilly Circus, Pall Mall, St. James' Palace, Westminster Cathedral, South Kensington Museums, Houses of Parliament, and a trip to Buckingham Palace to view the Changing of the Guard (if held). Thence, to the Tower of London, Dickens' House, Westminster Abbey to view the Royal tombs and the Coronation Chair, etc. Continue to Hyde Park, Trafalgar Square and the fashionable shopping center on Oxford Street. This afternoon and evening are free.

19th Day — Friday, September 15

Today, we will have a full-day tour to Shakespeare country. We will drive through England's beautiful countryside, via the University town of Oxford to visit the spots associated with the Great Bard, including Shakespeare's birthplace, Anne Hathaway's Cottage and the Memorial Theatre. We will enjoy luncheon in this quaint town. Before returning to our hotel for dinner, we will visit nearby Warwick Castle.



20th Day — Saturday, September 16

Today is unscheduled. This morning might be a good time to shop, or perhaps visit the fabulous Portabello Road on your own, that once-a-week custom when London puts on its version of a flea market. There are also wonderful parks to sit in, trains to be ridden, boats on the Thames, whatever you wish. In the evening we'll have an enjoyable Square Dance with our British friends.

IRELAND

21st Day — Sunday, September 17

Today we join the Leprechauns when we board our jet for a surprise journey into Ireland. After settling

in our INTERNATIONAL HOTEL, we'll see the beautiful Irish countryside, stop at a Folk Park, watch the children step-dance and finally wind up our European Holiday at a 15th Century Medieval Banquet in an honest-to-goodness Medieval Castle.

U.S.A.

22nd Day—Monday, September 18

DEPARTURE DAY: After a leisurely morning and afternoon for packing, independent sightseeing, and shopping (the duty-free store in Shannon is marvelous), we will have to say goodbye to the Old World as we board our Air France jet for the journey home. But we will have endless, never-to-be-forgotten memories with us always. **BON VOYAGE.**

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet 14-21 day excursion Trans-Atlantic flights with tourist class transportation in Europe and with Jet tourist class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of Air France or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and first class local steamer.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$78.00 per person.)

MEALS: Continental breakfasts will be included throughout with the exception of London where meat breakfasts will be included. Table d'hote dinners will be included throughout and lunches will be provided on the full-day tours into the Bernese Oberland, the Shakespeare Country tour, the Rhine Steamer and in Toledo. Lunch will be included the first day in Paris and will also be included on some of the air flights when aloft during the lunch hour.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing. Also the services of an experienced Tour Manager will be available throughout the tour.

TRANSFERS: Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurant, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of

NOW, IT'S UP TO YOU!

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.

Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to the grandest tour of Europe you can possibly imagine. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles Address.

excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed above, are not included.

RATES: The tour and air costs are based on present tariffs and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The Square Dance Holiday in Europe Tour, Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund

Square Dancers Holiday in Europe—1967
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1967 Square Dancers Holiday in Europe.

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 1, 1967. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

(signed) (date)

Please complete both sides of this application form before mailing it in. To help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 21, 1967. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses. When cancellations are made after departure, the tour escort, agents or representatives abroad should be notified immediately in order that cancellation charges be kept to a minimum.

EXTENSIONS: The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.00 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

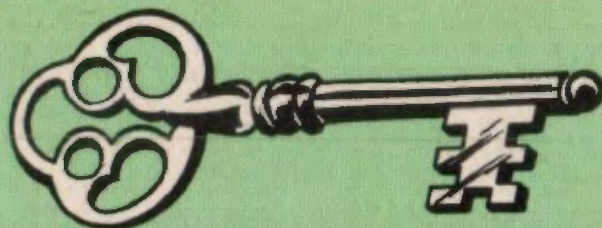
WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the Square Dance Holiday in Europe reserves this right; however, should any deviations from the planned itinerary occur, the Square Dance Holiday in Europe assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please show our names on our special badges in the following manner:

_____ (his)

_____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood



diag LOD and twd WALL by crossing R in back (W XIF) while turning to SIDECAR pos, swd on L, close R and blend to CLOSED pos; W does a R-face twirl LOD in 3 steps (R,L,R) turning a full turn while M steps diag bwd twd COH and LOD (turning to face partner), step thru twd LOD (XIF) on R, facing LOD he closed L to R; Continuing to move LOD waltz fwd while blending back to OPEN pos facing LOD.

9-12 Waltz Fwd; Pickup (W in front), 2, 3; (1/2 turn in 2 meas) Waltz L; Waltz L;
Repeat action of Meas 1 thru 4.

13-16 Bwd Twinkle In; Twinkle Out; Twirl Fwd (LOD, 2, 3); Waltz Fwd (blend to Open);
Repeat action of Meas 5 thru 8.

17-20 Step, Swing, —; Change Sides (W under), 2, 3 (to face); Thru (LOD), Side, Behind; Side, Draw, —;

In OPEN pos step fwd and slightly away from partner on L, slowly swing R ft fwd and across in front of L in 2 cts (keep foot close to floor), —; Change sides with W moving under joined hands (Calif. twirl) in 3 steps (M R,L,R & W L,R,L) ending facing partner with M's back to WALL and the same hands (M's R, W's L) still joined (Momentary Butterfly if needed for balance); Both crossing in front step thru twd LOD on L, swd LOD on R, cross L in back of R; Step swd LOD on R, slowly draw L twd R in 2 cts but do not take wt on L (End in Open pos facing RLOD).

21-24 Step, Swing, —; Change Sides (W under), 2, 3 (to face); Thru (RLOD), Side, Behind; Side, Draw, —;

Moving twd RLOD repeat the action of Meas 17 thru 20 (End facing LOD).

NOTE: All the action of the next 8 meas is a smooth flow twd LOD (No Stop Action).

25-28 Waltz Away; Spin/Manuv; (1/4 R) Waltz Turn; (1/4 R) Waltz Turn (to Scar);

In OPEN pos start M's L and waltz fwd moving slightly away from partner; Keeping the action flowing smoothly LOD the M gives the W a strong lead into a L-face solo spin (she moves slightly LOD) while he maneuvers with a long reaching R, steps LOD in front of W while turning R-face on L, closes R to end in CLOSED pos with M's back to LOD; Starting bwd on M's L do 2 R-face turning waltzes (1/4 turn on each waltz) moving LOD and ending in SIDECAR pos with M facing LOD.

29-32 Waltz Fwd; Waltz Fwd; M Manuv (to CP); Waltz to Open;

In SIDECAR pos and starting M's L do 2 fwd waltzes LOD; step fwd L in LOOSE SIDECAR pos but both turn to face partner, M turns back to LOD (L-face) as he moves across in front of W and steps bwd twd LOD on R (the W steps fwd very slightly but turns to face M at all times), close L to end in LOOSE-CLOSED pos M's back to LOD; M steps bwd and

diag twd COH on R as W steps directly fwd, releasing hands the M turns L-face and steps fwd LOD on L as W moves diag twd WALL and LOD, close on R as you blend to OPEN pos facing LOD.

DANCE GOES THRU 2 1/2 TIMES

Ending: On third time thru end Meas 16 in Open-Facing pos (M's back to COH) then step apart and acknowledge as music ends (S-M-I-L-E...)

LIVELY NOVELTY

PENNSYLVANIA POLKA

By Ken & Dolly Walker, Los Angeles, Calif.

Record: Windsor 4719

Position: Intro — Diag Open — Facing, Dance Closed Pos M facing LOD.

Footwork: Opposite throughout — Directions for M unless indicated.

Meas INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Tog (to Cp), —, Tch, —;

In Diag OPEN-FACING pos M's R and W's L hands joined wait 2 meas: step apart on L, hold 1 ct, point R twd ptr, hold 1 ct; step fwd on R to CLOSED pos M facing LOD, hold 1 ct, tch L to R, hold 1 ct.

DANCE

1-4 Heel, Toe, Side/Close, Side; Heel, Toe, Side/Close, Side; Bal Fwd, Step/Step, Bal Bwd, Step/Step; Walk, 2, 3, 4;

In CLOSED pos M facing LOD bend R knee slightly and touch L heel diag fwd and to L side, bring L ft slightly across in front of R and touch L toe to floor beside R toe, step L swd twd COH/close R to L, step swd L; starting M's R and moving twd WALL repeat action Meas 1; step fwd LOD on L, close R to L/ step L in place, step bwd RLOD on R, close L to R/ step R in place; starting M's L walk fwd LOD 4 steps.

5-8 Heel, Toe, Side/Close, Side; Heel, Toe, Side/Close; Side; Bal Fwd, Step/Step, Bal Bwd, Step/Step; Walk, 2, Twirl, 2 (to OP);

Repeat action meas 1-4 except on Meas 8 W walks fwd LOD 2 steps and on ct 3 & 4 twirls RF under joined M's L and W's R hands to end in OPEN pos facing LOD.

9-12 (To LOD) Fwd, 2, 3; Swing; Wrap, 2, Step/Step, Step (Face Wall); (To Wall) Fwd, 2, 3, Swing; Unwrap, 2, Step/Step, Step (Face RLOD);

In OPEN pos walk fwd LOD 3 steps L,R,L, swing R fwd in LOD; Moving twd RLOD M steps short step swd on R while making 1/4 RF turn to face WALL, step L beside R, quick R/L, step R in place (starting W's L moving twd RLOD W makes 3/4 LF turn in 3 steps to end in WRAP pos on M's R side with M's R and W's L hands joined at W's waist and with M's L and W's R hands joined in front both

facing WALL W takes 2 more steps in place); in WRAP pos moving twd WALL repeat action meas 9; In WRAP pos moving twd COH M steps short step swd on R while making 1/4 RF turn to face RLOD, step L beside R, quick R/L, step R in place (starting W's L and moving bwd twd COH W unwraps by releasing joined M's L and W's R hands while making 1 1/4 turn in 3 steps to end in OPEN pos facing RLOD W takes 2 more steps in place).

- 13-16 (To RLOD) Fwd, 2, 3, Swing; Wrap, 2, Step/Step, Step (Face COH); (To COH) Fwd, 2, 3, Swing; Unwrap, 2, Step/Step, Step (to OP);**

In OPEN pos moving twd RLOD repeat action Meas 9-10 to end in WRAP pos both facing COH: In WRAP pos moving twd COH repeat action Meas 11-12 to end in OPEN pos both facing LOD.

- 17-20 Step/Close, Step, Step/Close, Step; Step/Close, Step, Step/Close, Step; Heel (Fwd), In Place, Toe (Bwd), Tch; Kick, In Place, Heel, Hoe (Snap Back);**

Starting M's L do 4 quick fwd two-steps prog LOD and moving slightly away from and tog to ptr; tch L heel fwd LOD while leaning slightly bwd, step L in place beside R, point R toe bwd RLOD while leaning slightly fwd, tch R toe beside L; Kick R fwd LOD, step R in place beside L, bend R knee slightly and tch L heel diag fwd and to L side, bring L ft well across in front of R and tch L toe to floor beside R toe (snap back);

- 21-24 Step/Close, Step, Step/Close, Step; Step/Close, Step, Step/Close, Step; Heel (Fwd), In Place, Toe (Bwd), Tch; Kick, In Place, Heel, Toe (Snap Back);**

Repeat action Meas 17-20.

- 25-28 Step/Close, Step, Step/close, Step; Step/Close, Step, Step/Close, Step; Heel (Fwd), In Place, Toe (Bwd), Tch; Kick, In Place, Heel, Toe (Snap Back);**

Repeat action Meas 17-20.

- 29-32 Roll Apart, 2, 3, Tch (Clap); Roll Tog, 2, 3, Tch (to Cp); Turn Two-Step , , Turn Two-Step , ; Turn Two-Step , , Turn Two-Step (to CP);**

M rolls twd COH (LF-WRF) away from ptr in 3 steps L,R,L to end facing LOD, tch R to L; M rolls RF (WLF) back to ptr in 3 steps R,L,R to end in CLOSED pos M's back to COH, tch L to R; starting M's L do 4 quick turning two-steps prog LOD to end in CLOSED pos M facing LOD.

PERFORM ENTIRE ROUTINE FOR TOTAL OF 2 TIMES

- Ending: Twirl R, 2, 3, Tch; Twirl L, 2, Close, Chug;**
Step swd LOD on L, step RXIB of L, step swd on L as W twirls RF under joined M's L and W's R hands in 3 steps, tch R to L; Step swd RLOD on R, step LXIB of R, as W twirls L face under joined M's L and W's R hands in 2 steps, close R to L (W close L to R) chug.

CONTRA CORNER

COCHECO HORNPIPE

Suggested music: Cap 45047, President Garfield's Hornpipe

1, 4, 7, etc. active and crossed over

Balance and swing the one below

Actives down the center

Up the outside, go back to place (place they left after the swing)

***Grand right and left six**

Right and left thru over

Right and left thru back

***To start grand right and left, actives give R hand to ones they swung, third couples give right hand to partner.**

DIXIE DAISY DOUBLE TRACK

By Bob Barnes, Phoenix, Arizona

One and three lead to the right, circle to a line

Pass thru — wheel and deal

Center two — cross trail thru and you turn back

Dixie daisy on double track

Clover leaf go two by two

Center two — crosstrail thru and you turn back

Dixie daisy on double track

Clover leaf go two by two — double pass thru

First two left — second two right

Right and left thru — Crosstrail

Left allemande.

SINGING CALL*

FOUR LEAF CLOVER

By Bob Brundage, Danbury, Connecticut

RECORD: MacGregor 1096, Flip Instrumental with Bob Brundage

OPENER, MIDDLE BREAK, ENDING

Well now you allemande left your corner

Do sa do your partner

And with your corner girl you star thru

Join eight hands and circle to the left

Go round the ring

Four ladies roll away and

Weave around that ring

Out and in till you greet her and when you meet her

You swing that pretty little girl and promenade

Cause I'm looking over a four leaf clover

That I overlooked before

FIGURE

Head two couples square thru four hands around

And with the sides you make a right hand star

Heads back to the middle with a left hand star

It's once around you go

Back to the same two right and left thru

Then you dive thru square thru three hands around

Swing that corner girl and promenade*

Cause I'm Looking over a four leaf clover

That I overlooked before

Tag ending

But I won't overlook her anymore

***If dancers are behind the figure substitute**

With the corner box the flea and promenade

SEQUENCE: Opener, Figure twice with heads,

Middle break, Figure twice with sides, Ending

BACKTRACK SLIDE THRU

By Beryl Main, Denver, Colorado

Heads square thru four hands
Slide thru pass thru wheel and deal
Backtrack centers in cast off three quarters
Pass thru wheel and deal
Men slide thru — single file turn left
Go round two girls
Come down the middle
Dixie style to ocean wave
Straight ahead — left allemande

ROCK IT JACK

By Gene Pearson, Groves, Texas

Head couples promenade
Three quarters round the ring
Side two, go right and left thru
Turn that pretty thing
Pass thru, circle four, once around
Side gents break to a line
Pass thru, wheel and deal
Center couples do sa do to an ocean wave
Swing thru, rock it jack
Box the gnat, right and left thru
Square thru, three quarters round
Allemande left

EXPERIMENTAL DRILLS

This month our experimental movement is called Round Off. Manny Amor of Lakewood, New Jersey is the originator and the description will be found on page 86. Manny also gives us some examples.

First and third lead to the right
Circle four to a line
Pass thru, round off
Double pass thru
Centers in cast off three quarter (= O)
Right and left thru
Crosstrail thru
Left allemande etc.

Heads square thru four hands
Half square thru with the outside two
Round off, center two pass thru
Half square thru with the outside two
Round off, center two pass thru
Left allemande etc.

Heads lead right to a line
Pass thru, round off
Dixie daisy (patter)
Centers in, cast off three quarter
Pass thru, round off
Dixie daisy (patter)
Centers in, cast off three quarter (= O)
Right and left thru
Crosstrail thru
Left allemande etc.

Heads square thru four hands
Centers in cast off three quarter
Ends run, Frontier whirl
Round off, Dixie daisy (patter)
Centers in centers fold
Left allemande etc.

Heads square thru four hands around
Spin the top with the outside two
Balance then step thru
Round off
Center two spin the top
Balance then step thru
Other two pass thru
Everybody —
Left allemande etc.

Here are two using the Round off movement by Gordon Blaum of Miami, Florida.

Heads to the right and circle to a line
Forward eight and back you toss
Pass thru then round off
Peel off, round off, peel off
Bend the line, cross trail thru
Allemande left

Heads star thru then
Do a half sashay
Pass thru split two around one
Four in line forward eight and back
Pass thru round off, peel off, wheel and deal
Men square thru five hands
Girls divide and pass one girl
Allemande left

The four below using Round off are by Willard Orlich of Cuyahoga Falls, Ohio

Head gents and corner girl
Go forward and back
Square thru count four hands
Split those two around one
Bend the line
Square thru three quarter round
Facing out round off to a
Left allemande

Heads lead right and circle four
Head gents break and line up four
Forward eight and back
Pass thru and round off
Double pass thru and peel off
Opposite box the gnat
Crosstrail thru to a
Left allemande

Head ladies chain
Heads square thru count four hands
Swing thru the outside two
Round off
Dixie chain on a double track
Ladies go left gents go right
Left allemande

Head couples right and left thru
Same two spin the top
And when you do step thru
Spin the top with the outside two
Step thru, round off
Dixie chain on the double track
Lady go left gent go right
Left allemande

PATTERN

By Barry B. Arnonovitch, Avalon, Calif.

Head ladies chain
Same pair star thru pass thru
Circle with the outside two
Heads break
Two and four up and back you reel
Pass thru wheel and deal
Double pass thru
Separate go single file
Pass by two with them line up four
Up and back you reel
Pass thru wheel and deal
Double pass thru
Separate go single file
Pass by two with them line up four
Up and back you reel
Pass thru wheel and deal
Double pass thru
Separate pass by two
With them line up four
Do a left square thru four hand around
Allemande left

STARIN' SQUARE

By Don Bishop, Baldwin Park, Calif.

Heads lead right and circle four
Heads break line of four
Star thru right and left thru
Turn 'em star thru
Left square thru four hands
Left allemande partner right half around
Back by the left for a do paso
Corner right partner left all 'round
Gents star across to opposite
Like allemande thar
Back up star shoot the star
Pass by one box the gnat
And box it back pull by
Left around the next
Wrong way right and left grand
Meet your own box the gnat
Box it back pull by
Left allemande

A-PEELING

By Royce Waugh, Cuyahoga Falls, Ohio

Head two gents and the corner girl
Up to the middle and back you whirl
Square thru in the middle you do
Four hands around . . . then split those two
Around one to a line of four
Dance up to the middle and back once more
Center four square thru three quarter round
Do a centers in and the ends fold
Peel off . . . face back in
Go forward up and back again
Center four square thru three quarter round
Do a centers in . . . and the ends fold
Peel off . . . here's the deal
Pass thru and wheel and deal
Face your partner . . . star thru
Now double pass thru
First couple left, next one right
Cross trail and look out Sam
There's the corner,
Left allemande.

BREAK

By Chuck Raley, Lakewood, California

Four ladies chain three quarter round
Two and four right and left thru
Circle up eight
Head gents (or sides) take both girls
Into the middle and back slide thru
Allemande left

SINGING CALL*

DOWN BY THE OHIO

By Dick Leger, Warren, Rhode Island

Record: TOP 25131, Flip Instrumental with
Dick Leger

OPENER and MIDDLE BREAK

Join your hands circle left
You're gonna move it all the way 'round the ring
And when you're home
Four ladies chain across, and don't you
dare get lost

Chain 'em right on back again

Well, goodness turn the boss

Your corner do sa do

Your partner left a do pas so

Partner left and corner right

Your partner left and find the corner, do sa do

Come back and swing your honey

Then you promenade her so

Down by the O hi o

You're gonna swing her back in Ohio

FIGURE

Heads go forward up and back

A left hand star turn it

Round that old track your corner right hey

Turn 'em around your partner left

Turn her around

Four little ladies want to chain

Go straight across that town

Your corner do sa do your partner left

Let's make an allemande thar

The men you'd better star

Slip the clutch turn the corner left

Go all the way around

Walk right by a brand new corner

Promenade the next one down the

O hi o you're gonna swing her back in

O hi o

ENDING:

Join your hands circle left

You're gonna move it all the way 'round the ring

And when you're home

Four ladies chain across and don't you dare
get lost

Chain 'em right on back again

Well, goodness turn the boss

Your corner do sa do

Your partner left let's make an allemande thar

The men, you'd better star

Slip the clutch left allemande

Go right and left grand

Hand over hand until you meet her
promenade again

Down by the O hi o . . . you're gonna bow
back in O hi o

SEQUENCE: Opener, Figure twice with heads,

Middle break, Figure twice with sides, Ending

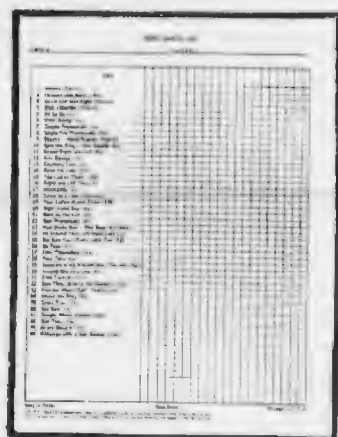
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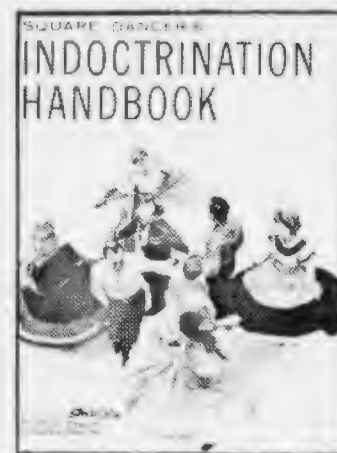
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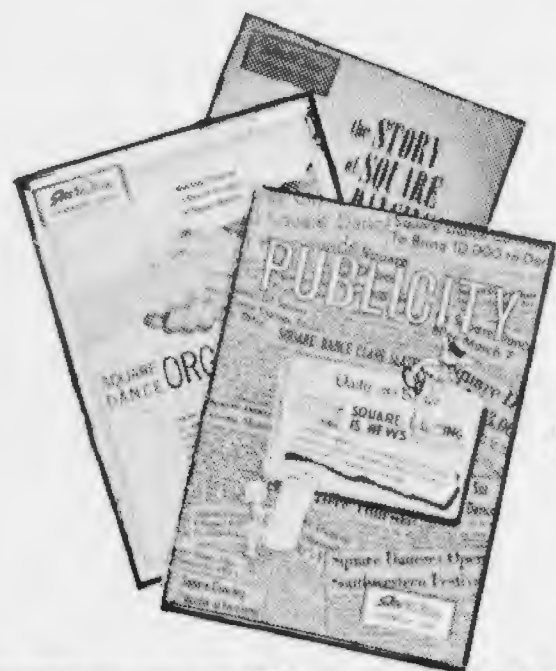
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Story of Square Dancing
Square Dancing Party Fun
Club Organization
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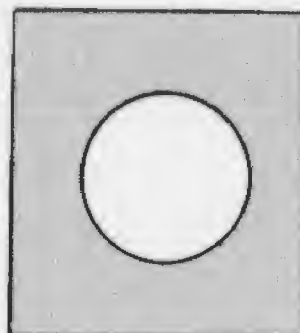
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

On July 4 I was highly honored to be presented a brass plaque by the Allemande 8 Square Dance Club of Winnipeg, in memory of my husband Colin who passed away February 3. I wish to thank all the members of Allemande 8 for their wonderful gesture. Colin and I were members for 15 years and we enjoyed dancing with, calling to, and teaching new and experienced dancers. Square dancers are wonderful people.

Irene Hugo
Winnipeg, Man., Canada

Dear Editor:

Here are some results received from our letter published in the June issue of Sets in Order and asking for used square dance clothing. The

response has been most gratifying and our many thanks to the fine dancin' folks who took the time to pack clothes, tie and tape boxes and even insure them, haul them off to the post office and speed them on their way.

Up to date we have received boxes, large ones, of lovely, clean dresses, shoes, slips, shirts, pants, ties and jewelry. All senders have received thank-you letters and we have sent postage on boxes over \$1.00 — the least we can do.

Every time I sit down to write you, another box arrives. And here's another one that came before I could get this letter mailed. You may be interested to know that the clothes came from California, Illinois, New York, Nevada and Texas.

Dottie Schmick
El Cajon, Calif.

Dear Editor:

. . . Sets in Order is the top publication in our house and when it arrives everything skids to a halt until I have perused it from cover to cover . . . It's exciting to read about square dancing in other parts of the world. It must be wonderful to be a part of two such exhilarating fields as publishing a magazine and square



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dancing. When they are combined it must be fascinating — hard work, but fascinating . . .

Meg Barr
Long Branch, N.J.

Dear Editor:

The premium records (for S.I.O. subscriptions) arrived and are wonderful. My husband, Ted, is still in Korea, so he hasn't heard them yet but I know he will be pleased. We are glad you made them available to renewing subscribers. We had been disappointed not to be able to get them before.

Lanny McQuaide
Columbus, Ohio

Dear Editor:

As one who plugs square dancing at every opportunity, I tho't you might like to know about a little trailer that we have used to haul our camping equipment . . . On one side is painted a list of the points of interest where we have been; on the other side is a list of the states we have visited and on the back we have our name . . . followed by "Squaredancers from Jamestown, N. Dak."

Perhaps if more people would advertise the fact that they are square dancers our begin-

ners' classes would be better attended. I like to feel that we have helped the cause a little by what we are doing. I know that because of our trailer-sign we have met several very nice people whom we would otherwise have missed.

Bill Shipley
Jamestown, N. Dak.

Dear Editor:

On behalf of the Northeast Oklahoma Square Dance Association we wish to send our thanks and appreciation for the fine article about our District which appeared in the June 1966 issue. We have received numerous compliments from various square dancers regarding the article. We sincerely appreciated your publishing this information about our District.

Don and Beverly Pike
Tulsa, Okla.

Dear Editor:

We would like to give our club address for inquiries about square dancing here. Tehran Tanglefeet Square Dance Club, Persian Knights Enlisted Mens Open Mess, APO New York 09205.

With this address there will be no change due to rotation and we will get the mail

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quickly. Also, this is a good opportunity for all dancers who are working for "fun" badges. We have just ordered a new one to our design for an exhibition dance in the American Ambassador's residence with an audience of approximately 130 people from 16 different countries.

Charles C. Thompson
Tehran, Iran

Dear Editor:

Sets in Order keeps us up with what's going on on the Mainland and we who live in Hawaii are happy to be a part of the square and round dancing picture. We welcome all visitors and hope all will join us in our Island activities which are listed in our local papers . . .

Myron and Kitty Brown
Honolulu, Hawaii

Dear Editor:

Please send a gift subscription to our friends, Mr. and Mrs. Alton Wilgus. We can't think of a better way to say "Thank you" to our neighbors for supervising our son while we were enjoying a square dance vacation weekend.

John Simon
Oneida Castle, N.Y.

Dear Editor:

. . . You might be interested to hear that thru our listing in the first Square Dancers Guide we have had dancers here from Connecticut and in October we expect a couple from Australia. Likewise, some of our San Francisco dancers have consulted the Guide before starting for Europe, Alaska and the Eastern U.S.

Local caller Jack McKay was married on June 26 to June Rumery. My husband, Ken, and Jack Sankey, both long-time square dancers, were two of the ushers. Among the other 800 guests were many folk and square dancers, some of whom we had not seen for years.

Dorothy Knox, San Francisco, Calif.

POINT TO PONDER

People who are alive in our world, susceptible and responsive to whatever makes life beautiful, know the feeling of perfect friendship and genuine goodwill found at a square dance. Avoid disappointment—join your local square dance club at the first opportunity.

Alan and Una Golding, Belleville, Ont., Canada



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IN THE PUBLIC PRESS

Sometimes square dancing gets a well-deserved but seldom seen "break" in the public press. One instance was in the column written by Anne McIlhenney Matthews for the Buffalo Courier-Express in that New York city. Some excerpts from the column follow:

"I'm a Square for Square Dancing.

"I got 'hooked' the other night when the Western New York Federation of Round and Square Dance Clubs held its Winter Festival...

"In the era when the shapeless shift, the bony knees, the booted gam and the ironed hair make zombies even out of lovelies, I was enthused and ecstatic at a spectacle that is sheer delight...

"...Leisure Land had square dancers all over the place. They charmed with their costumes, their age-images and the obvious fact that they were having great fun!

"Very few were young. The men looked like men and the women were dolls—Dresden dolls! They had flounces under their petticoats and their skirts were swirls of color... But mainly their appeal to this jaded viewer of fashions was their panties.

"I never saw such a lovely panorama of frothy lace, net flounces and silk-swish in all my life. As they pirouetted to the commands of 'Allemande Left,' etc., it was one big wonderful display...

"And the sugar and spice of the dancers matched the panties... They bowed and circled and skipped. The men were all ages and sizes and they had smiles and twinkles in their eyes as they went through the age-old routines. They danced with the gals they came with, crooked their arms to whirl others in patterns and parades and promenades...

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JOE'S SQUARE DANCE JINGLES

Greet new members with open arms;

It will do more good than harm.

When the call is given to form your square,

Try to be the first one there.

—Joe Young, San Antonio, Texas

HARRIETTE BLOHM

Harriette Blohm, who gained so much joy from her generous activities in the world of square dancing, passed away in Burbank, California, on September 15. She had been confined to a convalescent home there for several months and was constantly cheered by visits and messages from her hundreds of square dance friends. Harriette, known as the "Sweetheart" of square dancing, attended many of the National Conventions, was an enthusiastic square and round dancer until her illness and was in the habit of giving twice-yearly parties which were attended by many square dancers. She is survived by her daughter Marge Chinn and her son Clyde Blohm.

GEMS FROM THE AREA PUBLICATIONS

Chet Ferguson in Central District Transcript—Oklahoma

... A fact about Square Dancing that is the hidden strength of many of its long-time leaders: "When Square Dancers are informed of all the facts in any situation, they will decide for the good of square dancing." The education

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problem of getting all of the facts to all of the dancers can be a very difficult one. It has not always happened on the "first ballot" but regardless of how any situation in Oklahoma's past has seemed, the dancers have decided for the organization. When bigotry and malice are obvious, square dancers can be very brutal. This has been demonstrated many times in the past. Square Dancers are very proud of their organization and will become ruthless towards anyone attempting to destroy it.

Square Dancers, in general, love and sup-

port their organization because it is the basis of all that we have in Square Dancing.

Sticks & Stones in Dancers News — Idaho

... One of our favorite maneuvers is something about the heads arch and the sides duck and dip and dive or something of the sort. As near as we can figure it out it consists in partners holding hands at about shoulder height and running head on at the other couple who are doing exactly the same thing. Whoever chickens out first and ducks to avoid a mouthful of knuckles goes under the other couples'

Meg Simkins

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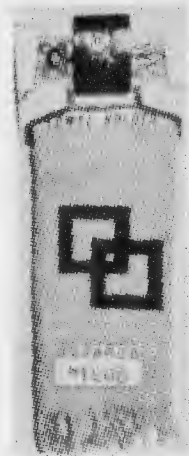
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hands. You feel for a moment when you duck you have the problem solved but just as you get straightened up again you are face to face with another couple. The only other rule we can figure out for this is that the short people always hold their hands up and the tall people duck under . . .

*Ray Castner in Square Dance News —
Indianapolis, Ind.*

Square Dancing needs Us Now! Every year organizations plead for our time, our dollar — pounding at our resistance, raking over

our conscience.

Yet, look at it this way: What other organization or group do you know that gives you back dollar for dollar, hour for hour, in joy, fellowship, satisfaction, what Square Dancing does?

Most of us demand a great deal of dancing. We look to it, year after year, to provide:

Exercise, excitement and fun.

Mental and physical stimulation and psychological release.

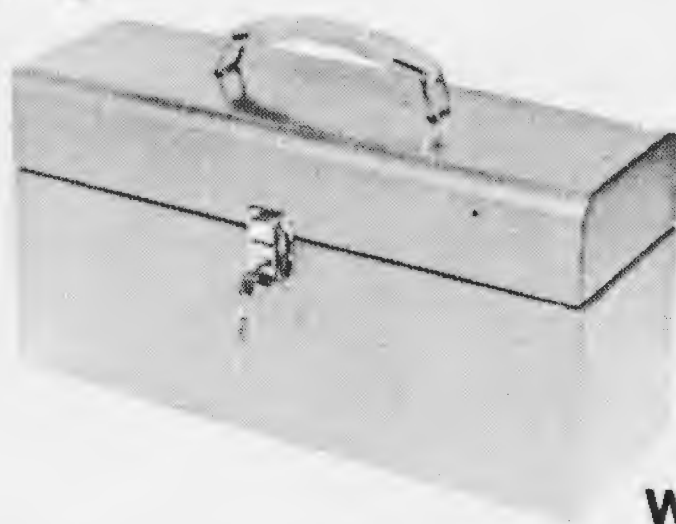
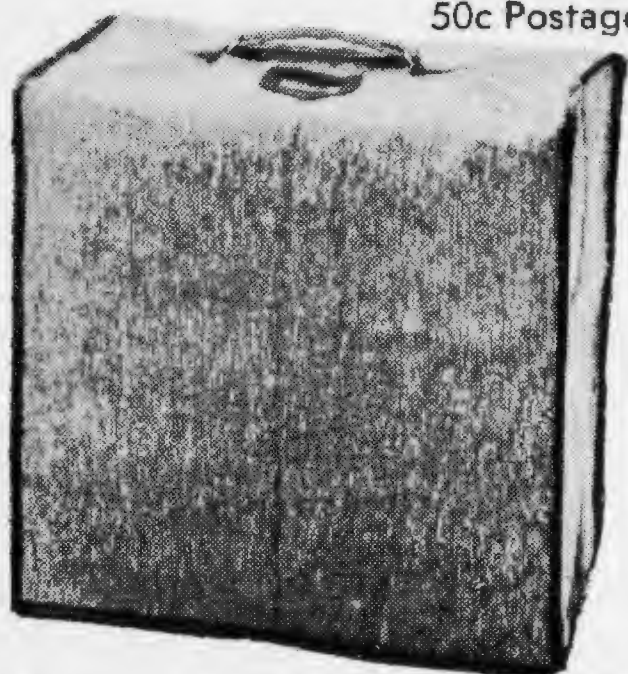
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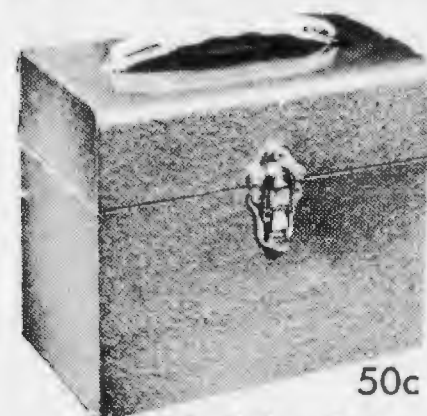
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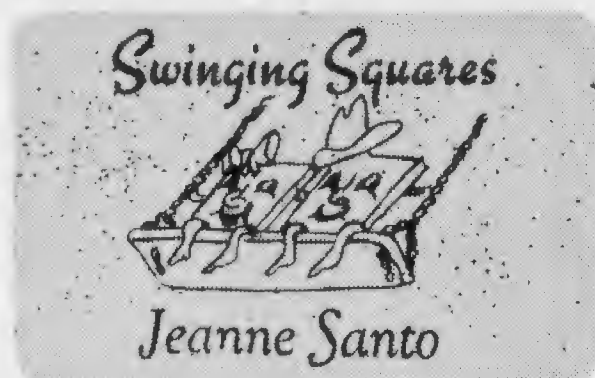
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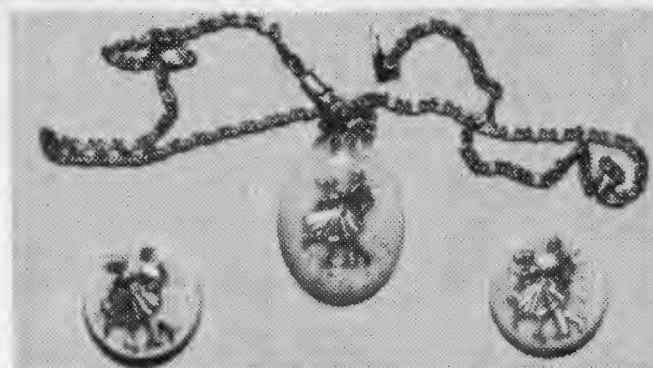


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Of all of us—the old timers as well as the newcomers; the pros as well as the amateurs—we're all in the same boat. If for some reason square dancing would end tomorrow, we'd all lose one of the most enjoyable events in our lives!...

Virgil Green in Bow and Swing, Florida

...The primary reason for the existence of any area-wide group is to promote square dancing as an activity for all people in the area that can be interested in it as a form of recreation. Therefore it can be said that the association is primarily a sales organization charged with the responsibility of developing a plan where square dancing can be presented to the largest possible number of people, showing them the wholesome family activity we all know it to be. This is our public image—the

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"I think you'd rather like it
if you gave it half a chance.*

*"Will you, won't you, will you, won't you
LISTEN to the dance?"*

*"Will you let me gently mention
that a dance is done in space?"*

*"You're not prima ballerina, nor
contender in a race,*

*"But you have both set and partner,
and together you advance.*

*"Will you, won't you, will you, won't you
watch the PATTERN of the dance?"*

Leonard Rauch in Bow and Swing, Florida

. . . There are two schools of thought regarding matching shirts. There has been a fashion

to match the man's shirt exactly with the lady's dress, carrying through with the same design, color and fabric. Lately, however, the trend has been to select a shirt that harmonizes with the lady's ensemble, by blending or contrasting colors, or by using a neutral shade and carrying through with a colorful necktie. This second fashion is certainly a happy change; it offers variety and it is not stereotyped or commercial.

Max Beres in Square Dancers Grapevine, Montana

. . . After fifteen years of square dancing, Faye and I have come to the conclusion that all of us who enter into the hobby are, first of all, PEOPLE — just people! The magic of new friendships, the spell of the Caller and fine music and the great feeling of accomplishment as we learn to do the seemingly impossible, all together tend to lift us up into a new and wonderful world, where PEOPLE become something special — entirely apart! Too many of us gradually revert back into just being people again and lose the magical and all pervading sense of "Oneness" with our fellow dancers, which comes only from a heart that



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is full of Love, for all. Some of us do falter and recover, but all too many close the mind and heart to square dancing, often because of some real or fancied injury for which the entire hobby is blamed. All of us are then losers . . .

Square Talk — Savannah, Ga.

. . . Many dancers will say, "I like a challenge." To this we agree, but how much of a challenge do you like? Many of our most talented dancers, yes, even our teachers, have been seen standing most uncomfortably in a goofed-up square because of a so-called challenge. Now, do they really like that challenge? Well, maybe, but certainly not all evening long. Two or three such challenges in the course of an evening may add interest and are sufficient.

. . . Position calling is important. When dancers are near their position they can much better respond to the next call than if they are caught on the other side of their square. This is one of the "trick ya" deals where caller I'll Show 'Em has had his day with you and with your dance vocabulary of about 75 or 80 calls which are difficult enough to digest.

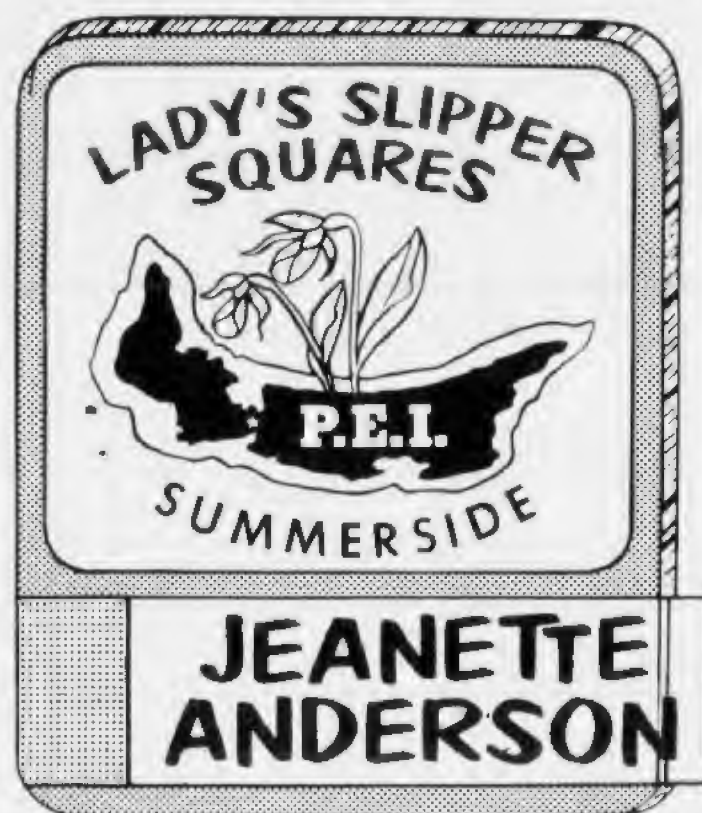
Now, a smart caller, rather than have the

floor stop, will say something like, "In case you're not familiar with this little ditty it has a box the gnat, then box the flea, etc." That prepares the dancers for the unexpected and the square is less likely to break down.

Many of you have danced to Joe Lewis, Frank Lane, Flipppo, Fisk, Guest, Dave Taylor, Earl Johnston, Gilmore and many others of the national callers. Can you recall them stopping the floor time after time during an evening of dancing? No! We say people come to dance.

*Clyde Jones in Square Your Sets —
San Antonio, Texas*

Don't be a Drop-Out; be a Drop-In! We of the teaching profession are quite concerned about our students who might become Drop-Outs and we do everything we can to prevent this happening. We of Kerchief and Calico should be just as concerned about those who might become square dance Drop-Outs. I would like to encourage a couple before dropping out of square dancing entirely to take inventory of square dancing and honestly see what it means to them. Here are some of the things that are obvious to me at our square dances, namely: wonderful people who get to-



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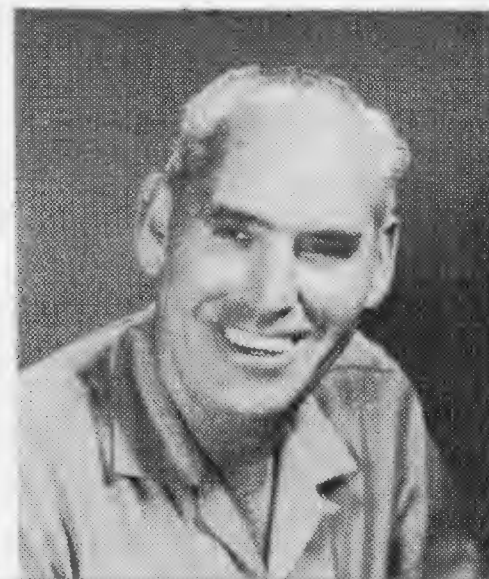


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gether twice a month or more to enjoy fellowship with each other; an opportunity to "let their hair down" and laugh and have fun and forget major or minor troubles; get some much needed exercise—and many other things too numerous to mention.

Can you get all of this any other place? I don't think so. As I told the minister at our church recently, what he does for people spiritually and mentally square dancing does for them physically and mentally. If you come to a dance tired physically or mentally, you'll go

away rested. And it is a known fact that you can't square dance and worry...

IDAHO PUBLICATION

Dancers News is the publication of the Idaho Federation of Square and Round Dance Clubs, Inc. Otto Grunthal of Lewiston is Editor and the mimeo-ed sheet, published every other month, contains editorials, club news, association news and some advertising. The mimeographing is done neatly and the cover of the March-April issue showed a map of Idaho and the five district divisions.

TOP



GRENN

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12082 Denver — Schneider
12079 Yellow Bird — Schneider
12078 This Land — Davis

TOP

NEWEST FLIP SQUARES

TOP 25134

"LOVIN' MACHINE" by George Peterson

TOP 25135

"WAIT TILL THE SUN SHINES" by Jim Cargill

RECENT SQUARES

25133 Molly Brown — Keys
25132 Tweedle Dee — Leger
25131 Down By The Ohio — Leger
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FAMILY SQUARES



The CALLER OF THE MONTH

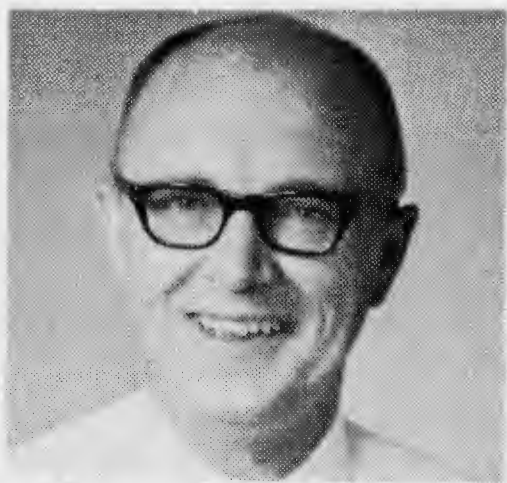


Photo by Fran Rader

Jim Schnabel — Alexandria, Va.

BACK IN HIS YOUTHFUL YEARS as a fiddler at square dances in Idaho, Jim Schnabel didn't worry too much about what the dancers were doing so long as, in his own words, "they didn't step on me." Twenty years later, when he finally got around to calling, he found himself wishing he had paid more attention.

Jim and Elaine Schnabel, both native Westerners, grew up in square dancing communities. Not until 1953, however, did they settle down to formal instruction with Pat and Helen Paterick of Arlington, Va. The Schnabels, an Army family, were sent to SHAPE in Paris in 1956. After a brief two weeks of being a boulevardier and bon vivant, Jim encountered the Paris Squares, a swinging assemblage of reformed night-clubbers from 9 nations, dancing to Joe O'Leary's calling.

One fateful night in 1956 Joe gave Jim a record, showed him the business end of the mike, pointed him towards the stage and another dancer was off down the Primrose Path of calling. When Joe left Paris in 1958 Jim became caller for Paris Squares. During the next 3 years the Schnabels took part in many exhibitions and jamborees in Europe including some where, Jim says, "I called in American and they danced in French."

Reassigned to the Pentagon in 1960, Jim has been calling and teaching square dancing



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in the Washington, D.C. area since that time. He and Elaine have two classes, concurrently, each year; their first class in the Washington area grew from 4 squares to a 24-square club.

Jim calls regularly for four clubs, including ICMASDSUVMADOC (International Chowder, Marching and Square Dancing Society of Upper Virginia, Lower Maryland and the District of Columbia). He travels on week-ends to call in neighboring states and has appeared frequently on festival staffs.

In 1964 Jim retired from the Army as a Lt.

Colonel. He now works as a military historian. He was the first editor of Mike and Monitor, publication of the Washington area callers' group and is currently president of the Square Dance Council of Northern Virginia. The Schnabels have two daughters — Penny, 22 and Candace Kaye, 13.

ILLINOIS CALLERS FESTIVAL

November 6 is the date of the Illinois State Callers Assn. Annual Northern District Fall Festival at the Y.M.C.A. in Aurora, Ill. Dancing will be from 2-10 P.M.

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Clyde and Anne Neal — New Brighton, Minn.
SOME YEARS before that fateful one of 1948, Anne Neal was helping her brother, who was a caller, to teach waltzes, two-steps, polkas and schottisches. In 1948 Anne and Clyde became interested in "modern" round and square dancing, which to them have always gone together as part of the same activity and they have been a dominant part of the Neals' life ever since.

In 1954 the Neals attended the Lighted Lantern Dance Camp in Colorado and here round dancing caught a firm hold on their interest from the standpoint of teaching it. In order to develop their abilities they attended Asilomar in 1955 and 1957 and Dance-A-Cade some years later. They were inspired by their contact with the Hamiltons, the Richards and the Turners to continue and enlarge upon their round dance teaching.

Since they moved to Minneapolis in 1960, Anne has served as recording secretary for the Central East Region of the Square Dance Federation of Minnesota; both Neals have served on the board of Roundup Magazine, the federation's official publication, editing that magazine for two years. While editors they instituted the idea of publishing the "Top Ten" round dances in the State and choosing and publish-

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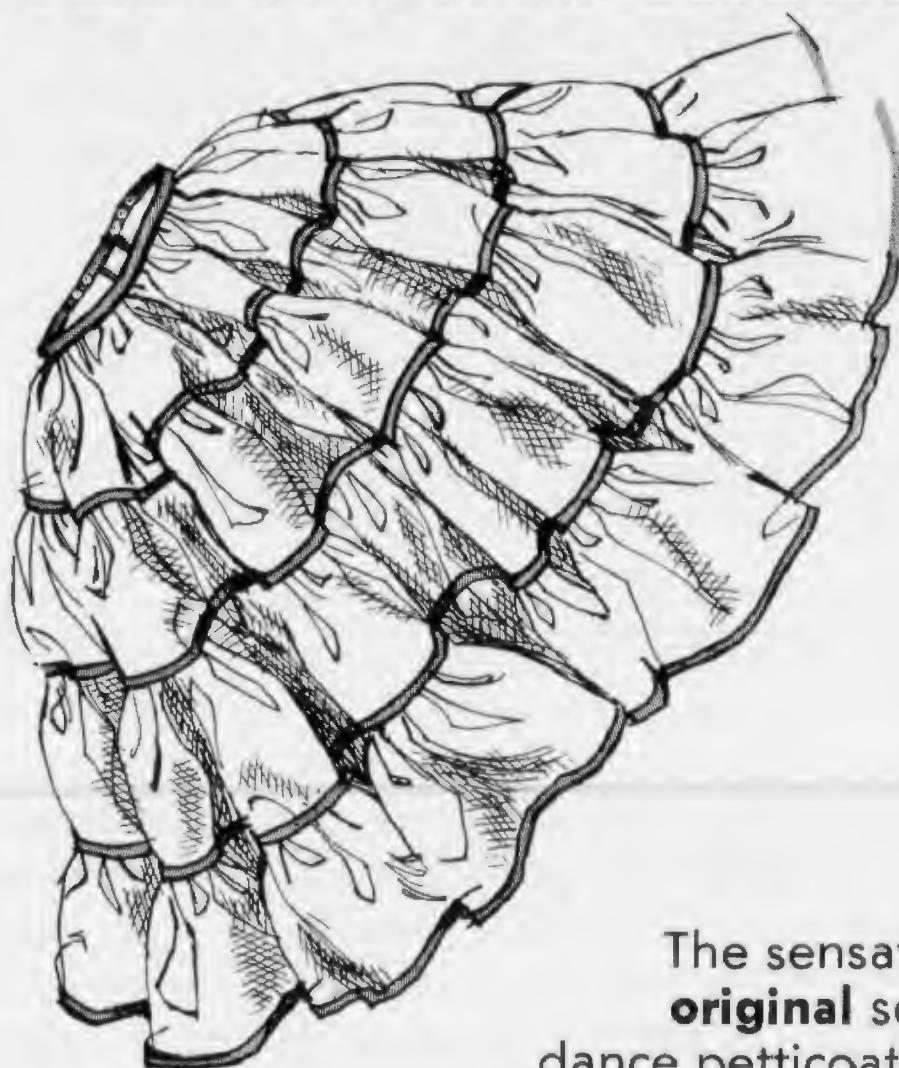
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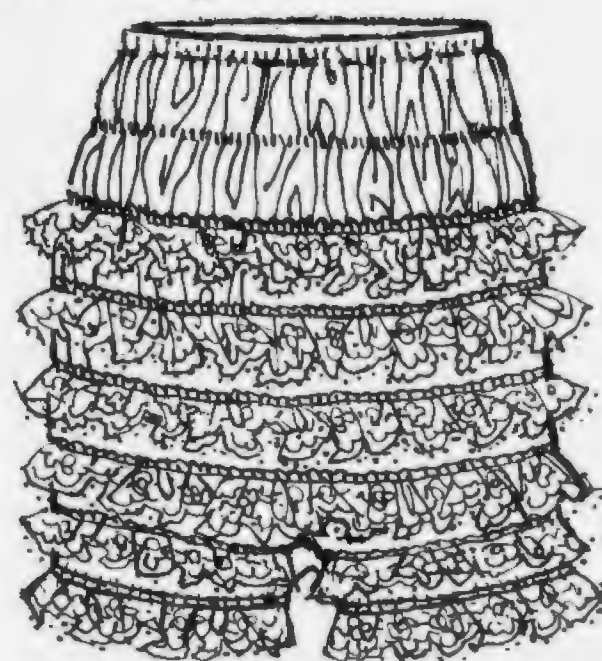
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INSTITUTES FOR 1967

Those who are setting up square dance institute schedules for 1967 are invited to send in CONFIRMED dates as soon as they are known. These dates — with locations noted — can then be included in a special listing. Address Institutes, Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

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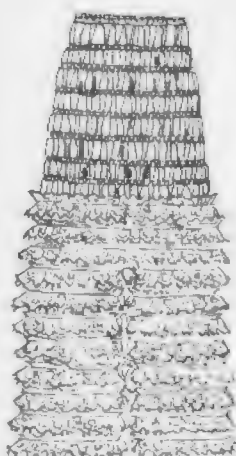
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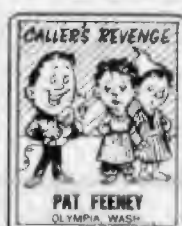
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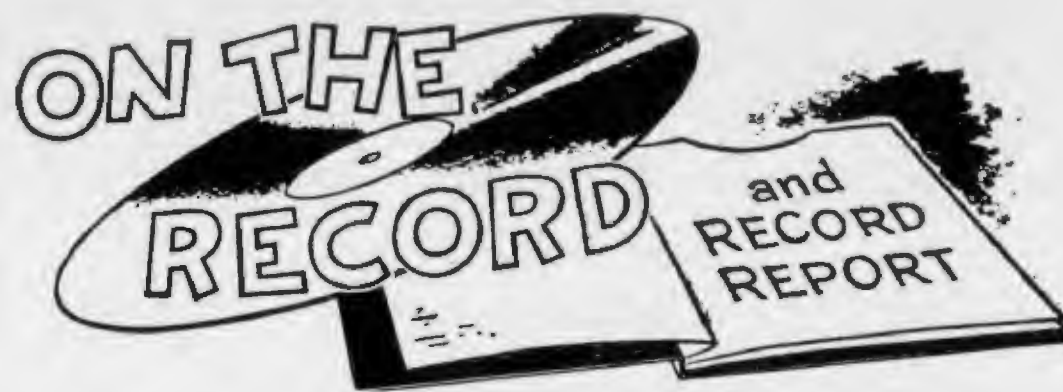
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Key: B Flat Tempo: 128 Range: High HD

Caller: Lem Gravelle Low LB

Music: Western 2/4 — Clarinet, Piano, Vibes,
Drums, Bass, Violin

Synopsis: (Break) Circle — half sashay — weave
— box the gnat — girls star left — do sa do
— corner swing — promenade — swing. (Fig-
ure) Ladies chain — sides right and left thru
— heads lead right — circle to line — cross
trail — allemande — pass partner — swing —
promenade.

Comment: Good music, a lively country tune and
conventional patterns. Rating: ☆☆

DOWN BY THE OHIO — Top 25131 *

Key: G Tempo: 126 Range: High HB

Caller: Dick Leger Low LB

Music: Standard 2/4 — Trumpet, Banjo, Piano,
Drums, Bass, Clarinet

Synopsis: Complete call printed in Workshop.

Comment: Excellent music and familiar standard
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Key: A flat Tempo: 126 Range: High HC

Caller: Fenton "Jonesy" Jones Low LC

Music: Standard 2/4 — Trumpet, Accordion,
Piano, Drums, Bass, Banjo

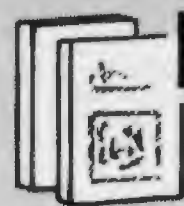
Synopsis: (Break) Ladies promenade — swing —
men star left — star promenade — back out
and circle left — allemande — promenade.
(Figure) Heads lead right — circle half — dive
thru — right and left thru — pass thru — circle

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
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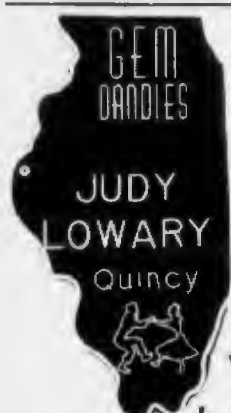
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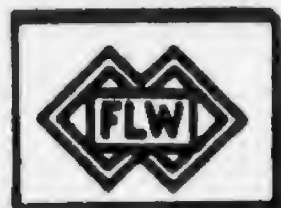
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left — two ladies chain — dive thru — square thru $\frac{3}{4}$ — allemande — promenade.

Comment: Music is typical MacGregor quality. Dance has good timing with standard patterns. Rating: ☆☆

CAN YOU BELIEVE ME — Hi-Hat 338

Key: G & A flat **Tempo:** 128 **Range:** High HC
Caller: Red Bates **Low LE**

Music: Western 4/4 — Guitar, Piano, Harmonica, Bass, Vibes, Accordion, Drums

Synopsis: (Figure) Do sa do corner — left hand swing — ladies chain $\frac{3}{4}$ — heads star thru — do sa do — swing thru — turn thru — allemande — partner right — men star left — promenade. (Middle Break — Use Once) Ladies promenade — swing — circle left — allemande — right and left grand — do sa do — men star left — partner right — allemande — promenade.

Comment: Tune has good drive and music is well recorded with Banjo upbeat. Dance has good timing and is fast moving. Rating: ☆☆☆+

WELFARE LINE — Prairie 25280

Key: D **Tempo:** 135 **Range:** High HD
Caller: Alan Stewart **Low LB**

Music: Western 2/4 — Guitar, Piano, Harmonica, Drums, Bass

Synopsis: (Break) Do sa do corner — see saw — ladies chain $\frac{3}{4}$ — circle — rollaway — right and left grand — do sa do — promenade. (Figure) Heads promenade half way — cross trail — corner star thru — pass thru — wheel and deal — double pass thru — first left, second right — right and left thru — slide thru — corner swing — promenade.

Comment: This one is much faster than it sounds and dancers really have to move. Conventional dance patterns. Rating: ☆☆☆

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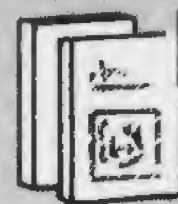
Fifty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-October.

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Love In The Country	Wagon Wheel 303
Raggin' A Call	Windsor 4856
Dominique	MacGregor 1091
Let The Rest Of The	
World Go By	Blue Star 1784
You Were Only Fooling	Kalox 1057

ROUND DANCES

Mexicali Rose	Grenn 14088
I'm Gonna Build A Fence	Hi-Hat 824
Marie	Sets in Order 3152
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SADIE WAS A LADY — Kalox 1063*
Key: E **Tempo: 130** **Range: High HB**
Caller: C. O. Guest **Low LE**
Music: Standard 4/4 — Trumpet, Banjo, Clarinet, Guitar, Drums, Bass, Violin, Piano
Synopsis: Complete call printed in Workshop.
Comment: Solid 4/4 rhythm, an interesting tune and contemporary patterns makes this a very good dance.
 Rating: ☆☆☆

MAN TROUBLE — Square Tunes 102
Key: A **Tempo: 115** **Range: High HC**
Caller: Bob Dubree **Low LA**
Music: Western 2/4 — Guitar, Steel Guitar, Drums, Piano, Bass
Synopsis: (Break) Four ladies chain — join hands and circle — allemande — allemande thar — shoot star with a do sa do — allemande — do sa do — promenade. (Figure) Head ladies chain — square thru — swing thru — balance — box gnat — right and left thru — star thru — square thru three hands — allemande — promenade.
Comment: Conventional figures, a country tune, adequate music. Timing is very good. Tempo is quite slow.
 Rating: ☆☆

FOUR LEAF CLOVER — MacGregor 1096*
Key: B flat **Tempo: 126** **Range: High HC**
Caller: Bob Brundage **Low LA**
Music: Standard 2/4 — Trumpet, Piano, Drums, Banjo, Bass, Accordion
Synopsis: Complete call printed in Workshop.
Comment: Good music to a very familiar tune and conventional dance patterns.
 Rating: ☆☆☆+

ROLL OUT THE BARREL — Sets in Order 163*
Key: B flat **Tempo: 128** **Range: High HC**
Caller: Tommy Cavanagh **Low LC**
Music: Standard 2/4 — Banjo, Vibes, Bass, Guitar
Synopsis: Complete call printed in Workshop.
Comment: Familiar and popular music and an enjoyable dance. A good quality recording.
 Rating: ☆☆☆+

MISS MOLLY BROWN — Kalox 1064
Key: F **Tempo: 124** **Range: High HF**
Caller: Bob Yerington **Low LF**
Music: Western 2/4 — Guitar, Banjo, Piano, Clarinet, Vibes, Drums, Bass, Trumpet
Synopsis: (Break) Circle — allemande — box the gnat — girls star left — box the gnat — right and left grand — do sa do — allemande — promenade. (Figure) Sides right and left thru — heads slide thru — do sa do — pass thru — swing — allemande — weave — do sa do — promenade.
Comment: A good tune and excellent music. Dance patterns are conventional. Recorded on the high side and callers will have to follow the vocal side to learn how to use it.
 Rating: ☆☆☆

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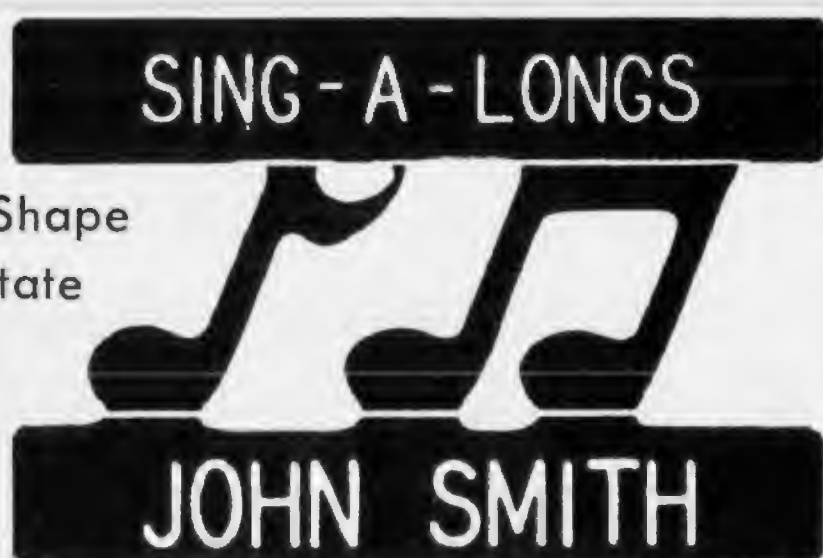
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Music: (Art Barduhn) — Guitars, Piano, Accordion, Drums, Bass

Choreographers: Bill and Helen Brammer

Comment: Lively music and an easy routine that is a real fun dance.

REMEMBER — Flip side to the above

Music' (Gene Garf) — Piano, Organ, Accordion, Vibes, Voices, Bells, Drums, Bass, Harp

Choreographers: Dave and Bea Davenport

Comment: Good music and a smooth flowing but not difficult waltz routine.

EDELWEISS — Shaw 267-268

Music: (Bergin) — Organ and Piano

Choreographer: Dena Fresh

Comment: Typical Bergin music and a good tune selection. The waltz routine is not difficult with several repeated sections.

WHIPPED CREAM — Flip side to the above

Music (Bergin) — Organ and Piano

Choreographers: Jerry and Charlie Tuffield

Comment: A lively two-step with odd phrasing. The routine is quite easy although it is 38 measures long with only 4 measures repeated.

YOU AND ME — Grenn 14089

Music: (Al Russ) — Piano, Saxophones, Trumpets, Drums, Bass, Trombone

Choreographers: Elva and Walt Blythe

Comment: Excellent music and a medium tempo two-step that is not difficult but does not have as many repeats as is usually found in this type of dance.

OKEY-DOKEY — Flip side to the above

Music: (Al Russ) — Piano, Guitar, Drums, Bass

Choreographers: Hal and Dot Chambers

Comment: A lively gimmick dance that is fun to do but will take a little practice to master. 8 measures are repeats.

HOEDOWNS

ROCK FALL — Grenn 12083

Key: D

Tempo: 132

Music (Al Russ) — Piano, Guitar, Drums, Bass, Banjo

TOMAHAWK — Flip side to above

Key: A

Tempo: 127

Music: (Al Russ) — Guitar, Piano, Drums, Bass

Comment: "Rock Fall" is good and although both sides are well played "Tomahawk" may have limited interest. **Comment:** ☆☆☆

COTTON EYED JOE — Kalox 1062

Key: A

Tempo: 131

Music (Rhythm Outlaws) — Banjo, Guitar, Drums, Bass

BILL CHEATUM — Flip side to above

Key: A

Tempo: 131

Music: (Rhythm Outlaws) — Violin, Guitar, Drums, Bass, Banjo

Comment: Traditional tunes in good rhythm.

Rating: ☆☆☆

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GET READY — Kalox 1060

Key: G

Tempo: 130

Music: (Rhythm Outlaws) — Violin, Banjo, Guitar, Bass

Old 97 — Flip side to above

Key: F

Tempo: 126

Music: (Rhythm Outlaws) — Guitar, Banjo, Bass, Drums

Comment: Well played and swinging hoedowns. "Get Ready" has more drive and is nearer the traditional style.

TUBTHUMPER — Grenn 12085

Key: D

Tempo: 127

Music: (Al Russ) — Piano, Guitar, Drums, Bass, Banjo

TRAIL RIDGE — Flip side to above

Key: G

Tempo: 128

Music: (Al Russ) — Piano, Guitar, Drums, Bass, Banjo

Comment: Good moving hoedowns in the modern style. "Trail Ridge" has good drive.

Rating: ☆☆☆



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(Interview with Ed Gilmore continued)

an opportunity to learn and do at least some of this material. He's being deprived of the fun that millions of people had doing it for many years. In the present rush to keep up with competitive material, there doesn't seem to be time for the good, older things; perhaps some time in the future they will come back.

S.I.O.: What do you think would happen to the square dance movement as we know it today in the event of total U.S. involvement in

global war?

Gilmore: No one could really answer that but I think square dancing might continue. It would probably be curtailed less than a lot of things. I'm sure of this; war and pestilence and anything short of the end of the world will not end square dancing. I believe it is the folk dance of America.

S.I.O.: What one thing in your past do you feel contributed most to your calling today?

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Gilmore: The little training I had and certainly the experience in teaching. Under the War Production Board I taught some of the very cleverly-designed courses on how to teach teachers and I taught sales psychology for a corporation. These two things gave me advance training in communication with people.

S.I.O.: Would you like to direct a word to the *dancers* regarding their home club caller?

Gilmore: Very much. As I said before, every caller wants to make everybody on the floor love him; if he fails in this it isn't because he wants to. It's because he doesn't know how to do the things that will make people love him. One thing you can always say for him, "Well, he was *trying* to please me."

(Date Book, continued from page 5)

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Nov. 19—Guest Caller Dance
Hayloft, Asbury Park, N.J.

Nov. 20—Montgomery Co. Out-of-Town Caller
Series, Albert Einstein H.S., Kensington, Md.

Nov. 23-24—Ogden S/D Assn. Guest Caller
Dance, Ogden, Utah

Nov. 25-26—2nd Ann. Roanoke Valley S/D
Festival, Hotel Roanoke, Roanoke, Va.

Nov. 25-27—2nd Big H Square and Round
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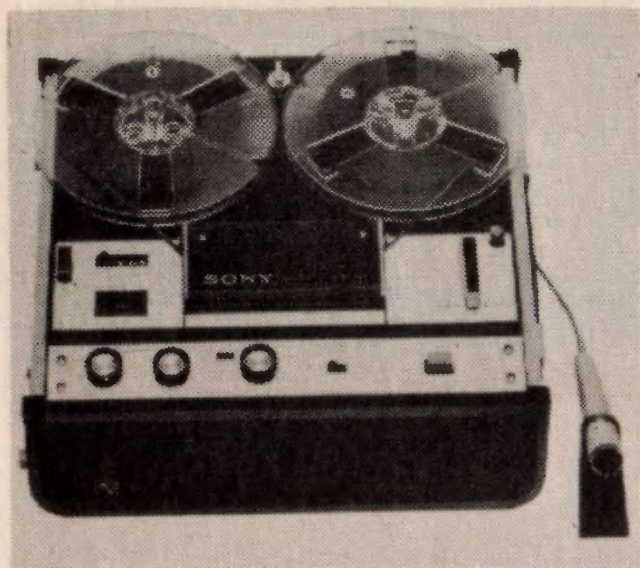
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Dec. 1—Squarenaders Guest Caller Dance

City Park Pavillion, Parkersburg, W. Va.

Dec. 2—Pioneer Rounds Guest Caller Dance

Hayloft, Asbury Park, N.J.

Dec. 2-3—6th Winter Wonder Land Festival

City Park Gym, Shelby, N.C.

Dec. 4—A-Square-D General Meeting

Leuders Park, Compton, Calif.

Dec. 11—Teenage Assn. Christmas Dance

Pomona, Calif.

ROUND DANCE POLL IN OHIO

From information furnished by Phyllis Lehnert, Ohio Round Dance Clubs chose as their "Top 10" round dances in July, the following: Heavenly Night, Summer Wind, Neapolitan Waltz, Moon Over Naples, Remember When, Build a Fence, Moonlight and Roses, Alabama Waltz, Summer Breeze and Are You Lonesome.

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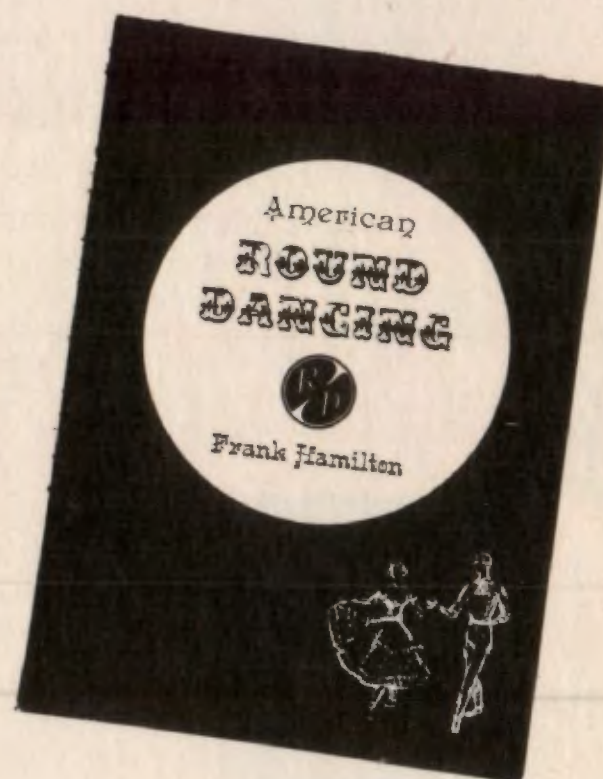
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EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

IT'S INTERESTING how one square dance movement will inspire another and how we tend to see a trend once the gates have been opened to a particular idea. This month the general theme follows the Clover Leaf idea, and you'll notice the similarity when you check the pictures on the left and follow the description.

ROUND OFF

By Manny Amor, Lakewood, New Jersey

From two parallel facing-out lines of four, each dancer turns to face the nearest end of the line and, in single file, those now in front lead the others in a 180° turn back into the set to end in double pass thru position.

Our ultimate starting for this movement is two facing lines of four having passed thru and all now facing out (1). On the call, all the dancers will turn to face the nearest end of their line (lines divide) and ready to move forward (2). Those now on the outside turn in (3), join inside hands, and move forward toward the center (4). Those standing second in line move forward and around the other couple, then turn into the center and fall behind the other couple to end in a double Pass Thru formation (5). If you'd like to try this one out with a variety of examples, turn to page 43 of this month's issue of the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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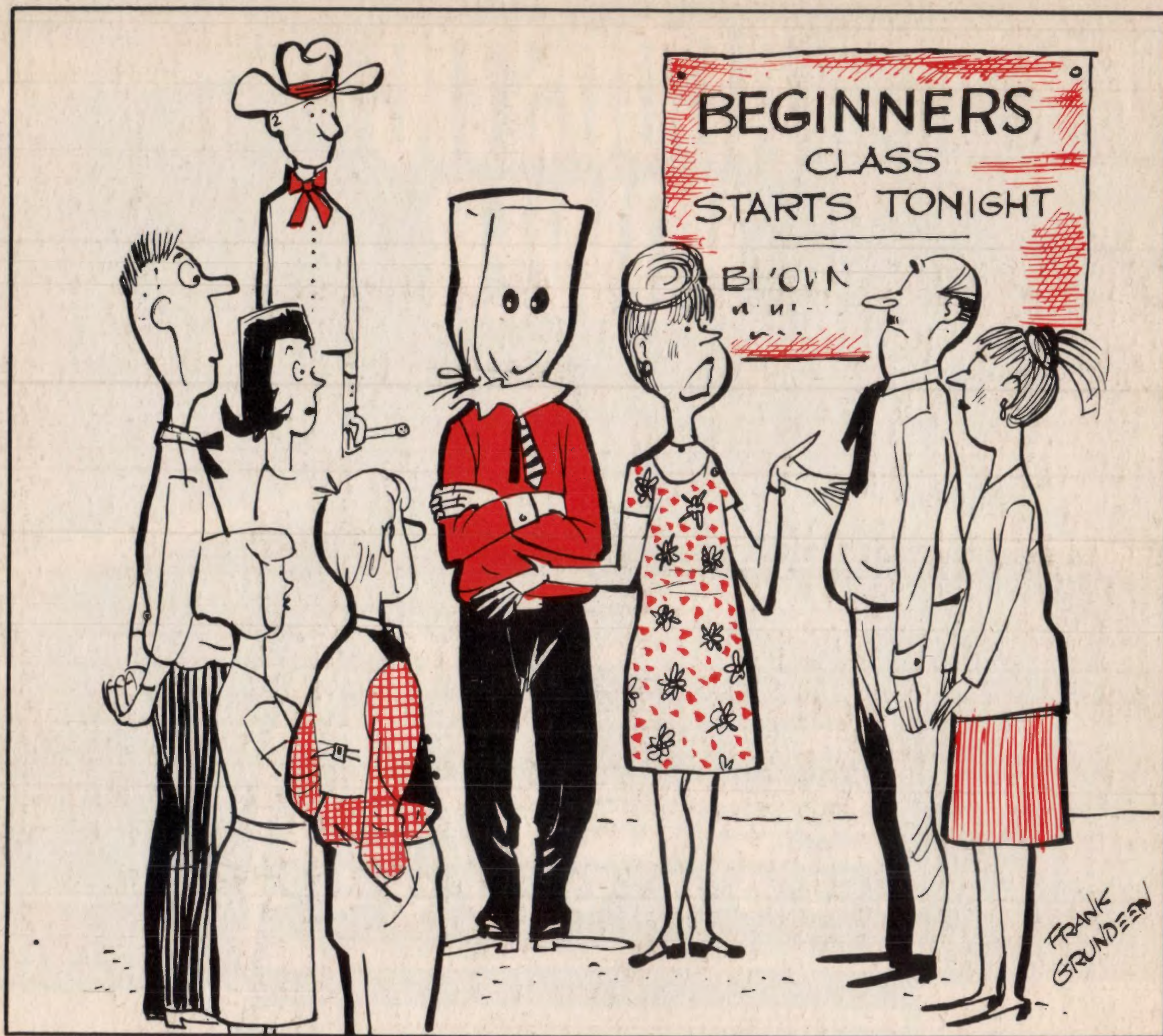
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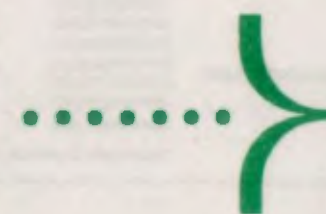
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